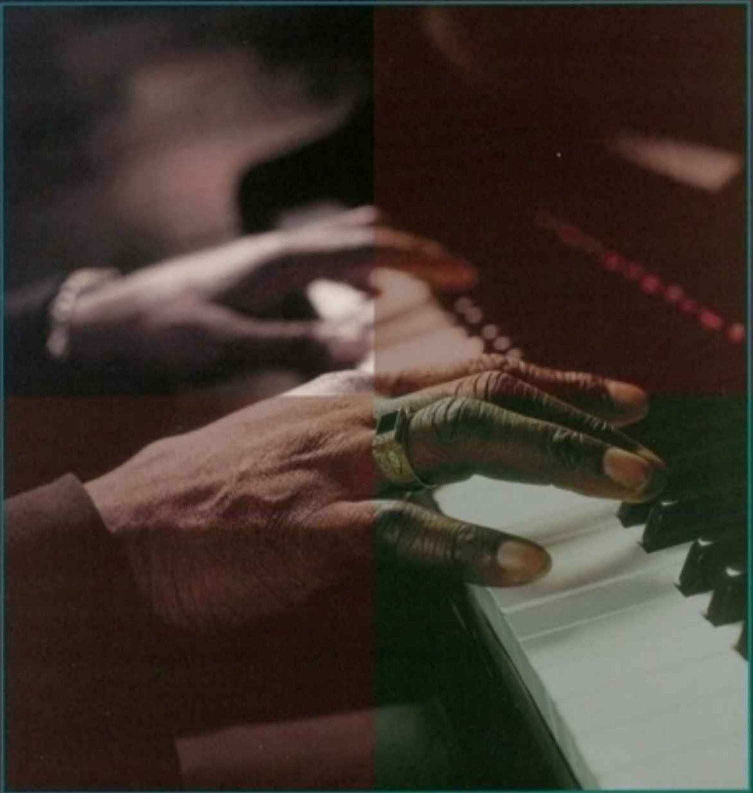
QUARTAL JAZZ PIANO VOICINGS

BY PAUL RINZLER



HAL•LEONARD®

QUARTAL
JAZZ PIANO
VOICINGS

BY PAUL RINZLER

To Joe Ryan, whose questions about jazz piano inspired this book.

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INTRODUCTION

Quartal jazz piano voicings are used very often by modern jazz pianists and have a special, captivating sound: they are open and clear but can be harmonically complex. The number of quartal voicings is large, so organizing and categorizing them can simplify learning and understanding them. This book was written in order to provide an easier approach to learning what could otherwise be a more complicated subject.

Recordings vs. theory

The voicings in this book were not created by collecting examples of voicings from jazz recordings, as is the approach in parts of some jazz piano books (for instance, Mark Levine's *Jazz Piano Book*, 1989, Sher Music Co.). Rather, they were created by including every possible quartal voicing that traditional jazz theory would allow. While any book may incorporate both approaches (Levine's book includes every possibility for some topics, and many of the voicings in this book can be found in many jazz recordings), each approach has its own strengths: a book that documents voicings taken from recordings is unquestionably authentic, while an approach that presents all theoretical possibilities may include creative options not previously considered.

How to use this book

The voicings in this book are presented in three sections: *All Voicings*, *Selected Voicings*, and *Quickest Voicings*. The most important difference between the sections is that they get progressively more restrictive: *All Voicings* contain every possible voicing according to the principles of jazz theory as well as some other limitations and possibilities (see "General Principles" and "Deriving the Voicings" for more information); *Selected Voicings* take all of the voicings from *All Voicings* but remove some, and *Quickest Voicings* take all of the voicings from *Selected Voicings* and remove yet more voicings. The same voicing may occur in all three sections or in two of them.

These sections differ with regard to:

number of voicings
number of keys
number of notes doubled
whether II-V-Is are complete
whether 6-, 5-, and 4-note voicings are grouped together
whether voicings included in other voicings with more notes ("Embedded voicings," see page 4) are shown separately
visual layout

See “Overview” on page 8 for an overview of each section.

Most readers will primarily use each section in the following ways:

Quickest Voicings (pages 9-13)	the first and best quartal voicings one should know
Selected Voicings (pages 15-63)	a larger group of good quartal voicings in all keys
All Voicings (pages 65-69)	a complete presentation of all quartal voicings

Perfect fourths and other intervals

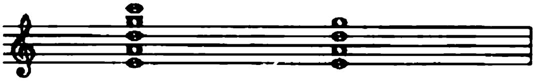
While the word “quartal” is used in this book to refer to voicings with all perfect fourths (P4ths) between adjacent notes in the voicing, some voicings that are not fully quartal (with non-P4th intervals) are included. For instance, the most common left hand voicings in jazz contain some voicings with all P4ths, but some with other intervals as well. In nearly every case only one interval in these voicings is not a P4th, and that interval is either a tritone or a major 3rd, both of which are only a half step away from a P4th. These left hand voicings are included in this book because (1) they are fundamental voicings, (2) they can easily support P4th right hand voicings, (3) they help make complete II-V-I progressions that do contain other voicings with all P4ths, and (4) having voicings for all chords in the II-V-I progression is important, given the significance of the II-V-I progression in jazz. Similarly, the So What voicing (a major 3rd on top of 3 P4ths) and is included in this book because (1) it is so common, (2) it contains all P4ths except for one major 3rd, and (3) it is very similar in sound to voicings with all P4ths. See “Deriving the Voicings,” pp. 72-89 for complete information on how the voicings presented here were developed.

3 notes per hand

Because a quartal voicing that contains more than 3 notes is difficult to play with one hand, the voicings in this book are limited to 6 notes, 3 notes per hand. The right hand usually has the option of playing fewer than 3 notes, creating 4- and 5-note voicings.

Embedded voicings

“Embedded voicings” in this book refers to voicings that are contained within another voicing with more notes. For instance, any 5-note voicing with all P4ths contains a 4-note voicing with all P4ths:



embedded voicing

The smaller voicing that is contained within the larger voicing is the embedded voicing. It is useful to distinguish embedded voicings because one can easily learn them by first learning the larger voicing they are contained within and then omitting notes. Embedded voicings are not shown in the *All Voicings* section and the *Selected Voicings* section, but are shown in the *Quickest Voicings* section, indicated by light shading around the embedded voicing.

Abbreviations and definitions

LH	left hand
RH	right hand
P4th	perfect fourth
quartal	all P4ths
m7	minor seventh chord
ø7	half-diminished seventh chord
7	dominant seventh chord
Δ7	major seventh chord (see the Appendix, pp. 90-91, for a complete outline of how to label chords)
extension	9th, 11th, or 13th of a chord, including chromatic alterations

II-V-I	This is a generic indication for either a IIm7 - V7 - IΔ7 (major key) or a IIø7 - V7 - Im7 (minor key) progression, including other variations for extensions if added and for other minor I chords, such as Im6, Im(Δ7), etc. It does not mean that all three chords are major triads, as upper case roman numerals sometimes imply.

GENERAL PRINCIPLES

The following is a brief outline of the principles on which the voicings in this book were generated. For complete information on how the voicings were generated, see “Deriving the Voicings,” pages 72-89.

Quartal voicings use P4ths

- Only P4ths may occur between adjacent chord tones, with certain exceptions.
- Chords contain no more than 6 notes (the most 4ths easily played with both hands).

Voicings should be usable with the II-V-I progression

- The II-V-I is the most common progression in jazz.
- Any voicing part of the II-V- I progression can be used by itself when not part of a II-V-I progression.

Left hand voicings

Standard LH II-V-I voicings (A/B voicings) - page 72

- A/B voicings are the most common LH voicings.
- Some A/B voicings are not fully quartal but are included because they are nearly so and because they generate voicings necessary to complete some II-V-I progressions with fully quartal voicings.
- Extensions in A/B voicings may be chromatically altered in order to include all possible extensions.
- Variations on two fully quartal I chord voicings that substitute a nearby note for the 13th in the I chord are included because they are very common variations.

Other quartal voicings - page 73

- Other fully quartal voicings that are not A/B voicings are included.

Minor keys - pages 73-74

- Various alterations to major key II and I voicings are necessary to generate analogous voicings for minor keys because the qualities of the II and I chords are different in major and minor keys.

So What voicings - pages 75-76

- So What voicings contain all P4ths except for a major 3rd between the two upper notes.
- While So What voicings are not completely quartal, they are included in this book because (1) they are nearly so, (2) they are very common, and (3) they sound very much like true quartal voicings.
- Variations to the So What chord are necessary in order to generate analogous voicings

with 4 and 6 notes and for minor keys.

RH voicings - pages 77-89

- All possible single notes, P4th intervals, and fully quartal 3 -note voicings are potential RH voicings and may accompany any LH voicing.

Excluded RH voicings - RH voicings are excluded that contain

- notes incompatible with chord tones or permissible extensions
- a single RH note, and that note is not a P4th above the highest LH note (in order to make the single RH note quartal in some sense)
- conflicting extensions

V chords	♭9 & 9, 9 & ♯9, 13 & ♭13
minor key II chords	♭9 & 9
minor key I chords	Δ7 & m7

- notes a m2nd (or m9th) above a LH note (and the RH note is not doubled in the LH)

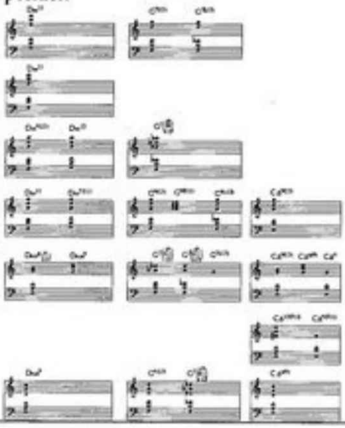
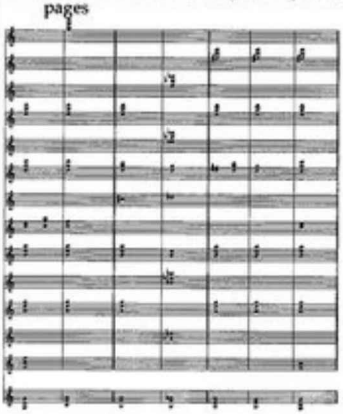
≤ Whole step between adjacent LH or RH II-V-I voicings

- Ideally, the lowest note of a LH or RH voicing should be no more than a whole step away from the lowest note of the next or previous LH or RH voicing in the II-V-I progression. This ensures a smooth connection between the chords in the progression.
- Some RH voicings exceed this guideline (as does one LH voicing) in order to make voicings for complete II-V-I progressions.

Enharmonic notation used

- Accidentals are used for convenience, without regard for enharmonic forms.

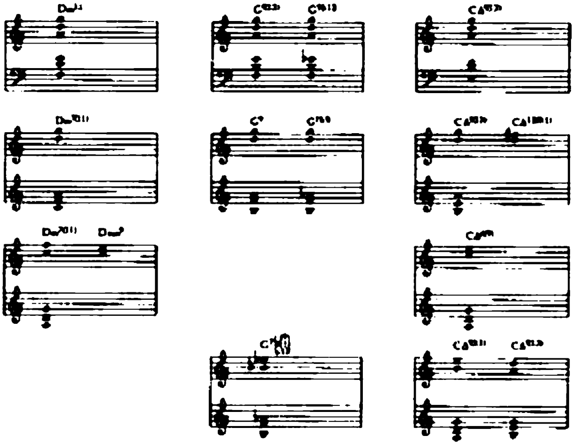
OVERVIEW

Voicings Section	**Quickest** pages 9-13	**Selected** pages 15-63	**All** pages 65-69
Number of voicings	54 (not including embedded voicings, see below)	106 (one key only)	163
Keys	CM, Cm	All	CM, Cm
II-V-Is	Complete	Some complete	Complete
6-, 5-, 4-note voicings	Grouped in separate sections	Grouped together	
Embedded voicings	Shown as separate voicings	Not shown as separate voicings	
	(An embedded voicing is a voicing that is part of another voicing that has more notes.)		
Included voicings	All from *Selected Voicings*	All from *All Voicings*	All LH voicings (pp. 72-74) All RH single notes, P4th intervals, quartal chords, and So What voicings
Excluded voicings	Voicings with any doublings (unless necessary to make a complete II-V-I) II chords in major with a 13th (B with Dm7) 4-note voicings in which the RH note is not a P4th above highest LH note (So What variant OK).	Voicings with any doublings (except 6-note voicings with 1 doubled note, which are included)	Voicings with: incompatible extensions notes incompatible with scale single RH notes not P4th above highest LH note (except So What variation) Δ7 with m7 in minor I chord m2nd/m9th between notes in LH & RH (only if RH note is not doubled in LH)
Layout	LH & RH on grand staff; Voicings with same (or nearby) lowest RH note at same vertical position 		RH: voicings with same lowest note on same staff LH: treble & bass clef voicings on separate pages 

QUICKEST VOICINGS

Summary

Number of voicings	54 (not including embedded voicings)
Keys	CM & Cm
II-V-Is	Complete
6-, 5-, 4-notes	Grouped in separate sections
Embedded voicings	Shown as separate voicings (An embedded voicing is a voicing that is part of another voicing that has more notes.)
Included voicings	All from *Selected Voicings*
Excluded voicings	Voicings with any doublings (unless necessary to make a complete II-V-I) II chords in major with a 13th (B with Dm7) 4-note voicings in which the RH note is not a P4th above highest LH note (So What variant OK).
Layout	LH & RH on grand staff Voicings with same (or nearby) lowest RH note at same vertical position

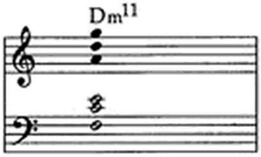


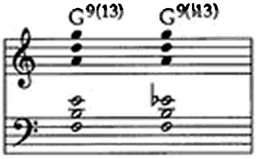
● = RH note not doubled in LH
x = RH note doubled in LH at same octave

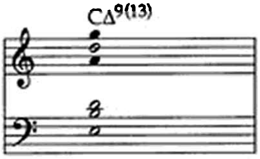
⌀ = LH note; RH note doubled in LH

☐ = part of another voicing that has more notes

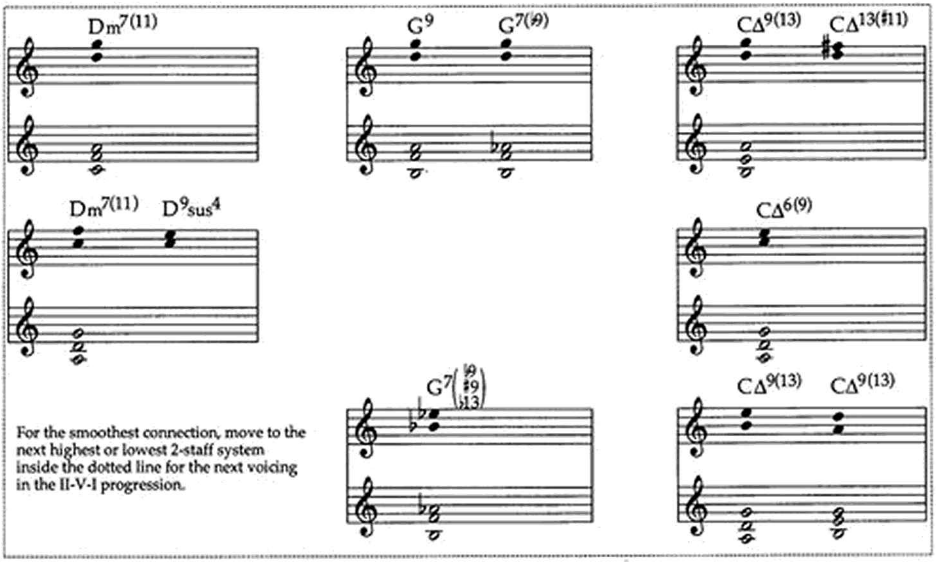
6-note voicings



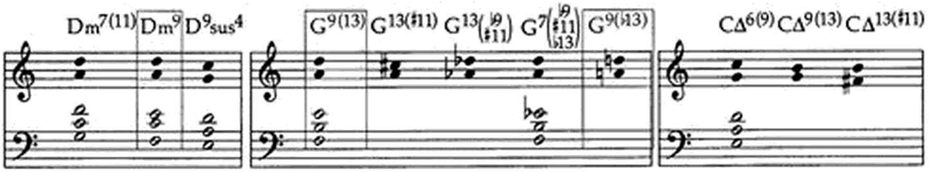




5-note voicings



For the smoothest connection, move to the next highest or lowest 2-staff system inside the dotted line for the next voicing in the II-V-I progression.



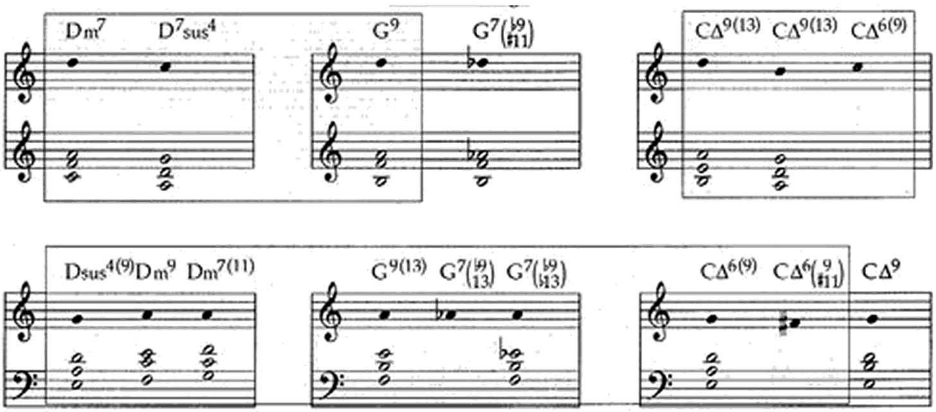
C major

● = RH note not doubled in LH
x = RH note doubled in LH at same octave

○ = LH note; RH note doubled in LH

☐ = part of another voicing that has more notes

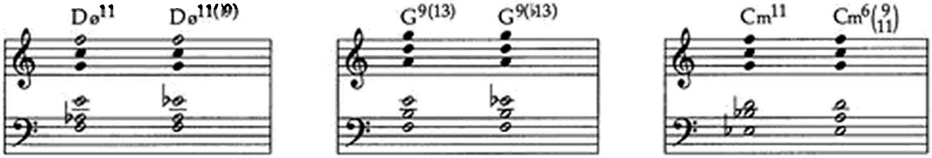
4-note voicings



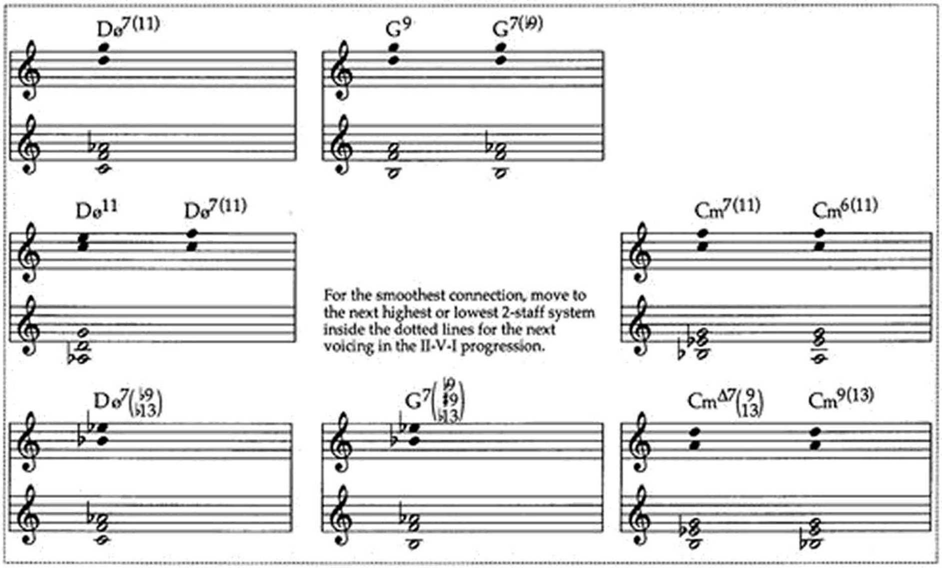
● = RH note not doubled in LH
x = RH note doubled in LH at same octave

○ = LH note; RH note doubled in LH
☐ = part of another voicing that has more notes

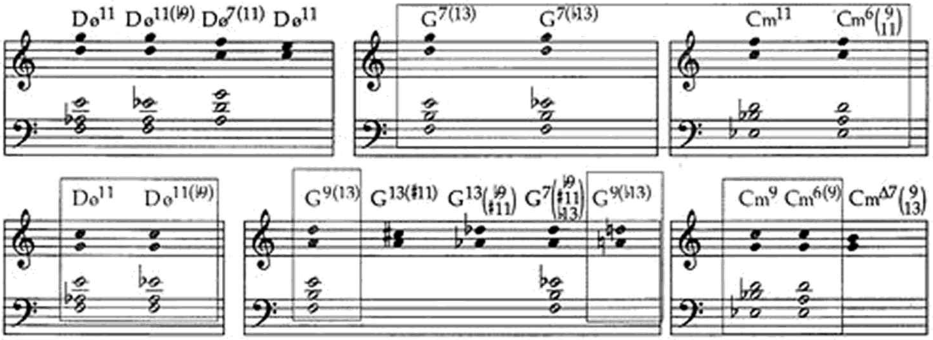
6-note voicing



5-note voicings



For the smoothest connection, move to the next highest or lowest 2-staff system inside the dotted lines for the next voicing in the II-V-I progression.



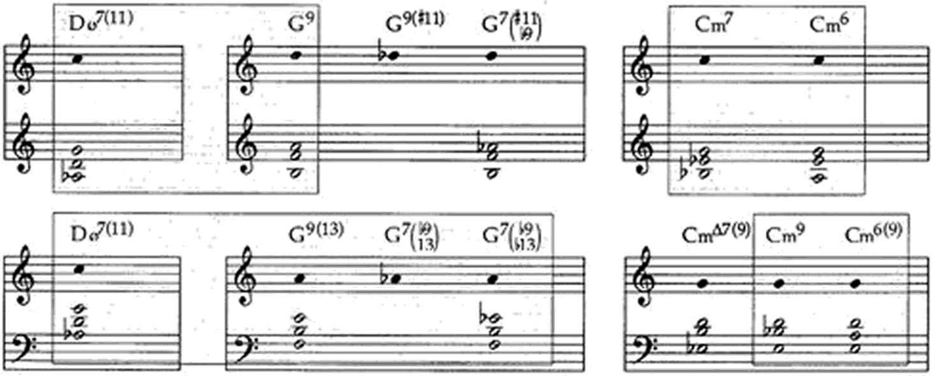
C minor

● = RH note not doubled in LH
x = RH note doubled in LH at same octave

○ = LH note; RH note doubled in LH

☐ = part of another voicing that has more notes

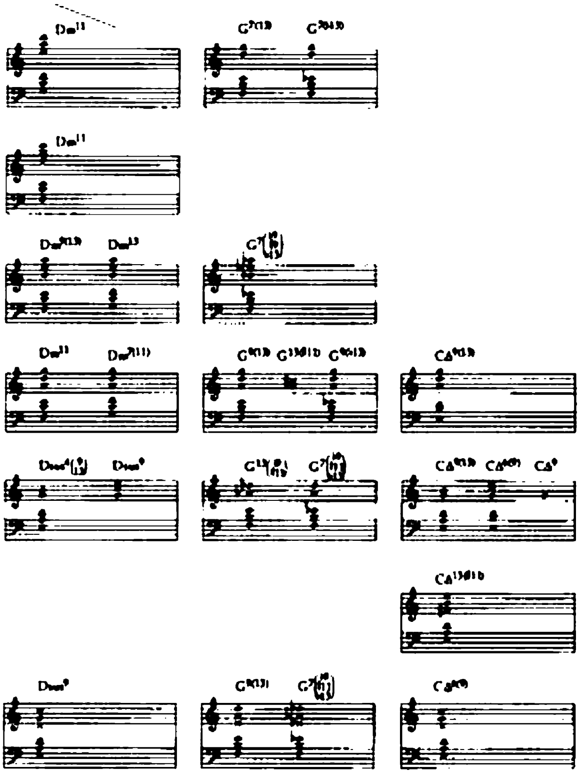
4-note voicings



SELECTED VOICINGS

Summary

Number of voicings	106
Keys	All
II-V-Is	Some complete
6-, 5-, 4-notes	Grouped together
Embedded voicings	Not shown as separate voicings (An embedded voicing is a voicing that is part of another voicing that has more notes.)
Included voicings	All voicings from *All voicings*
Excluded voicings	Voicings with any doublings (except 6-note voicings with 1 doubled note, which are included)
Layout	LH & RH on grand staff Voicings with same (or nearby) lowest RH note on same vertical level

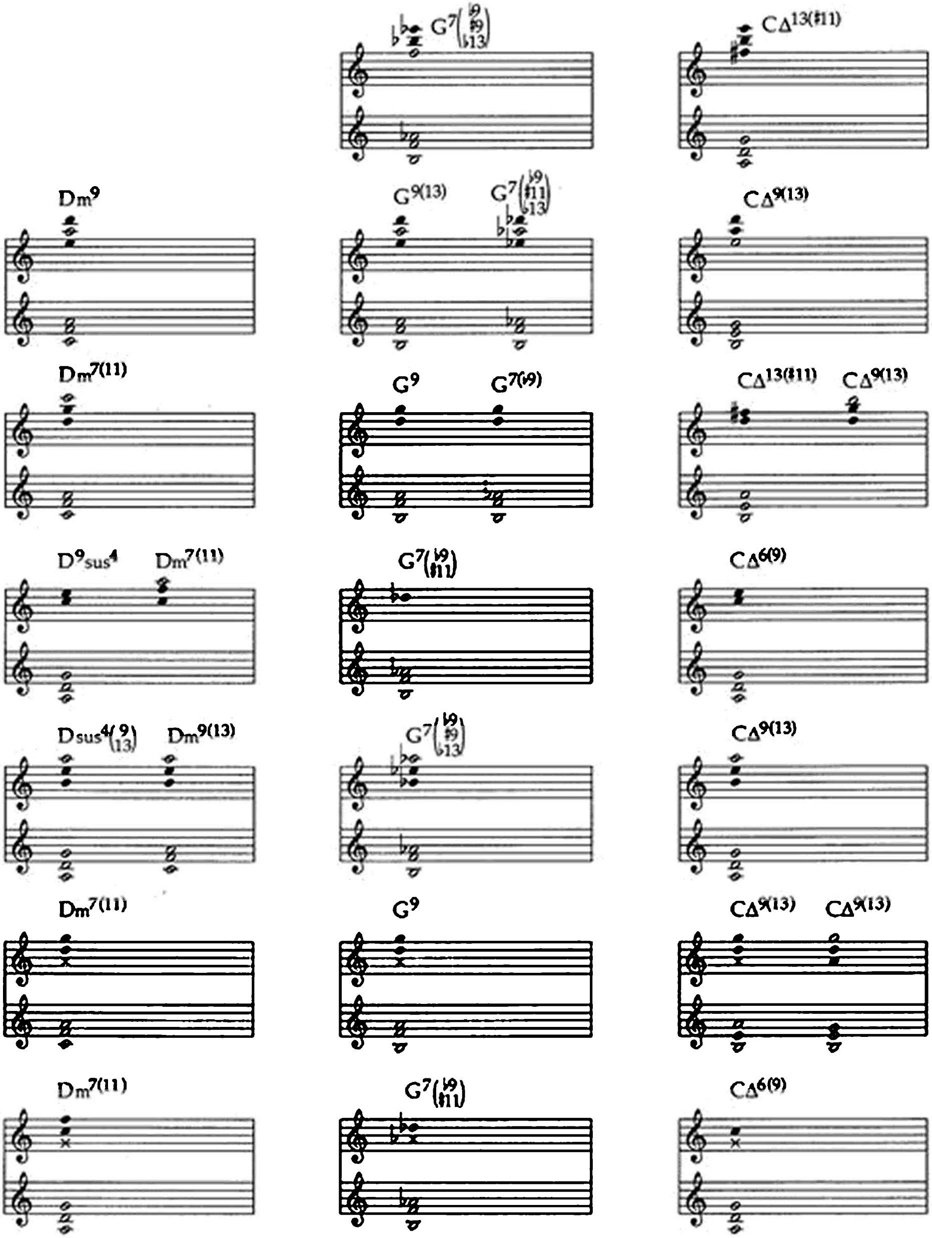


For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression. ●

= RH note not doubled in LH

ø = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave


G7(♭9 ♯9 ♭13)
CΔ13(♯11)
Dm9
G9(13)
G7(♭9 ♯11 ♭13)
CΔ9(13)
Dm7(11)
G9
G7(♭9)
CΔ13(♯11)
CΔ9(13)
D9sus4
Dm7(11)
G7(♭9 ♯11)
CΔ6(9)
Dsus4(9 13)
Dm9(13)
G7(♭9 ♯9 ♭13)
CΔ9(13)
Dm7(11)
G9
CΔ9(13)
CΔ9(13)
Dm7(11)
G7(♭9 ♯11)
CΔ6(9)

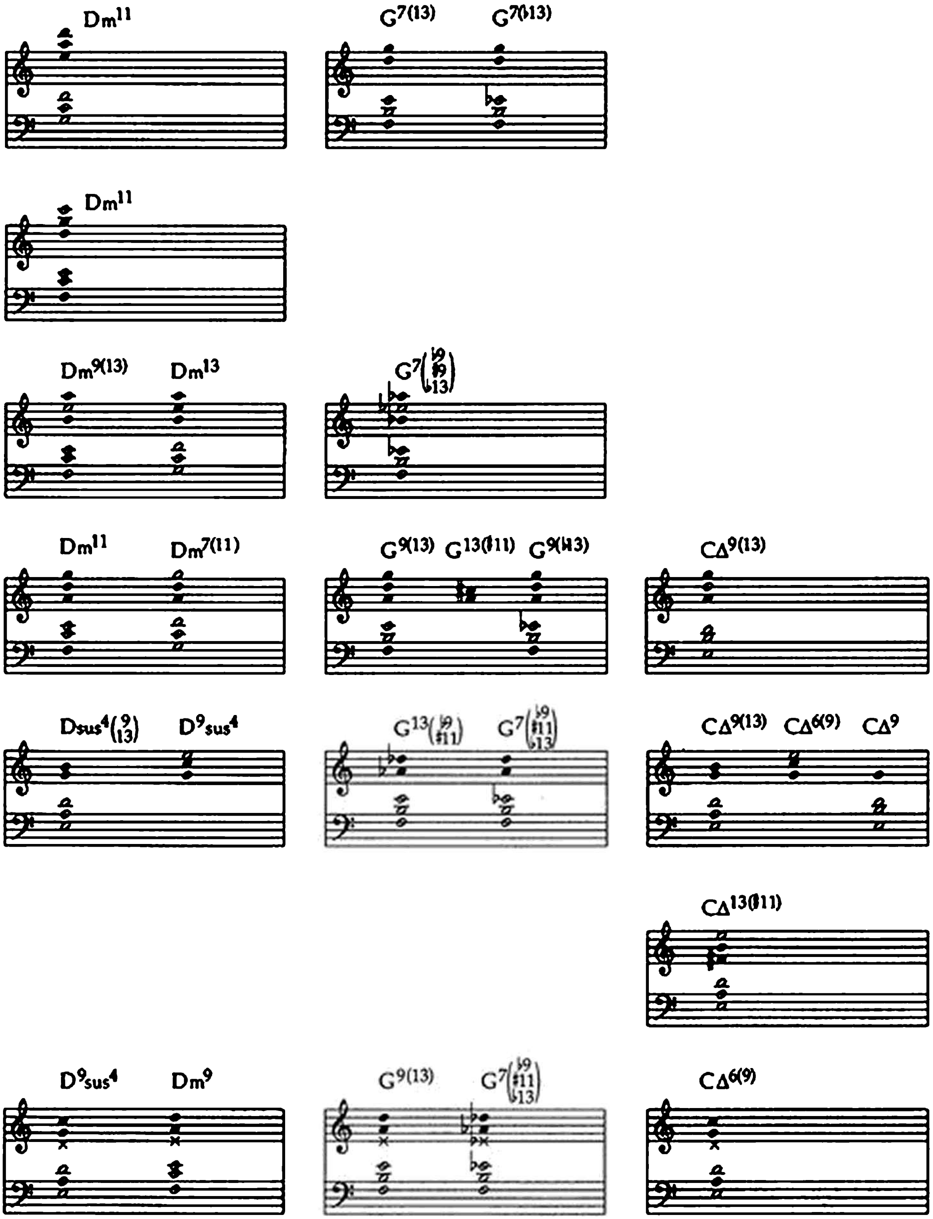
C major

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave

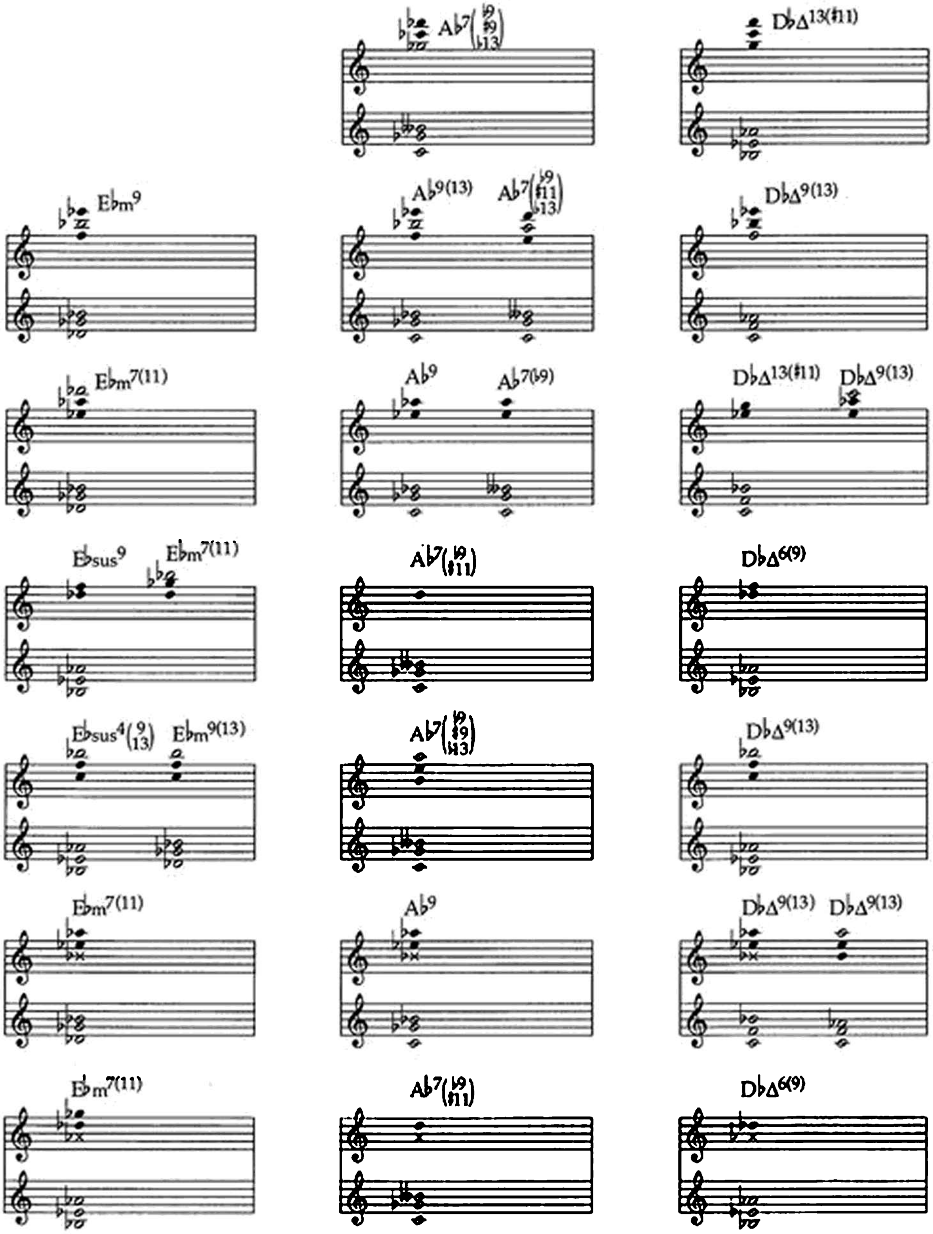


For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave


A♭7(♭9 ♯9 ♭13)
D♭Δ13(♯11)
E♭m9
A♭9(13)
A♭7(♭9 ♯11 ♭13)
D♭Δ9(13)
E♭m7(11)
A♭9
A♭7(♭9)
D♭Δ13(♯11)
D♭Δ9(13)
E♭sus9
E♭m7(11)
A♭7(♭9 ♯11)
D♭Δ6(9)
E♭sus4(9 13)
E♭m9(13)
A♭7(♭9 ♯9 ♮13)
D♭Δ9(13)
E♭m7(11)
A♭9
D♭Δ9(13)
D♭Δ9(13)
E♭m7(11)
A♭7(♭9 ♯11)
D♭Δ6(9)

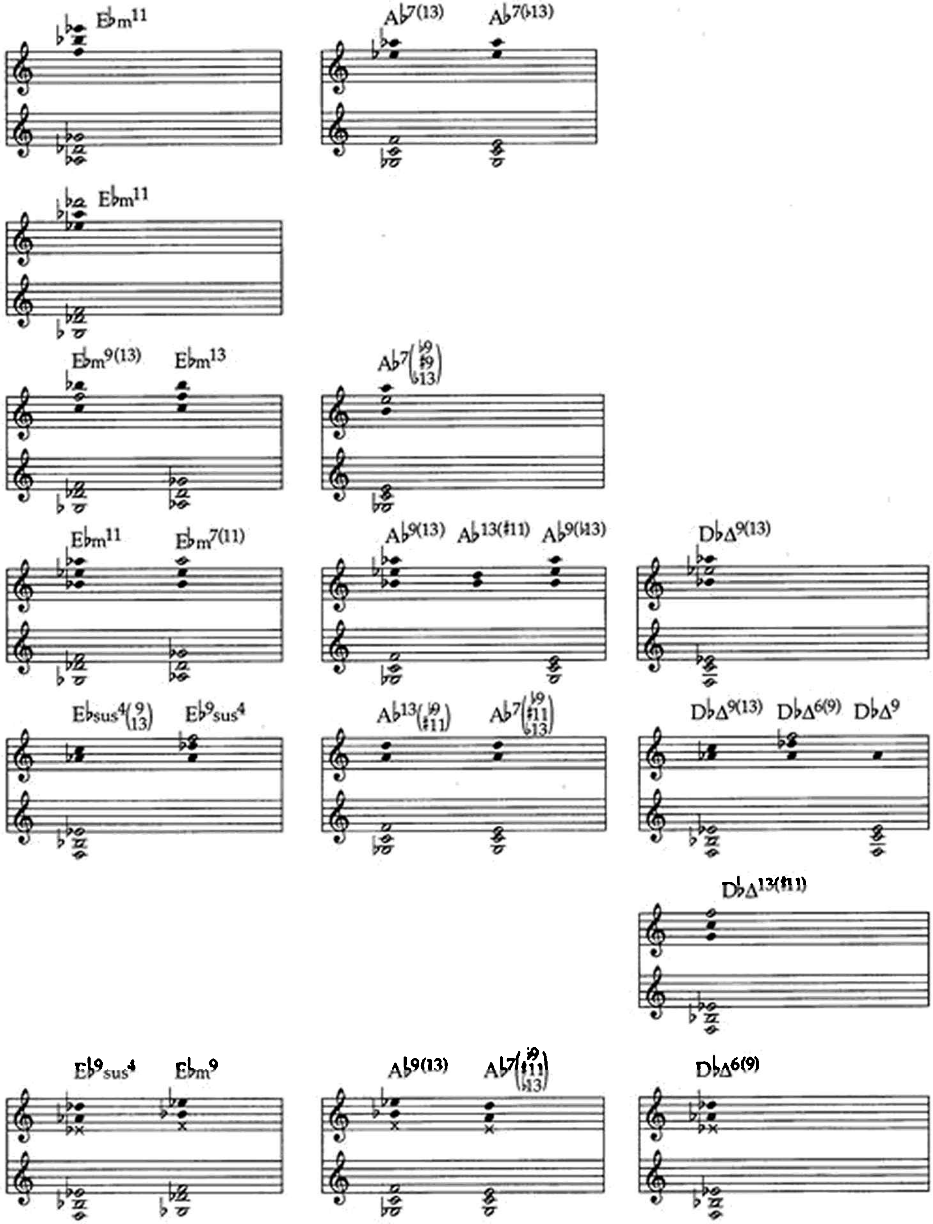
D♭ major

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave

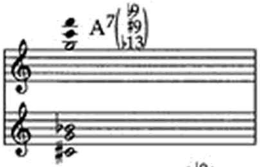


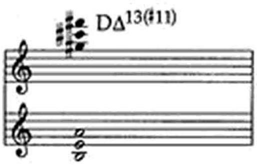
For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

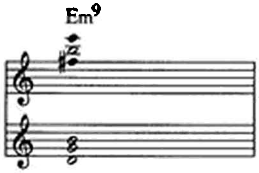
● = RH note not doubled in LH

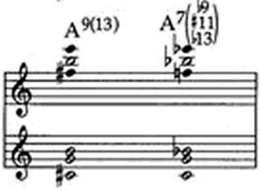
○ =LH note; RH note doubled in LH

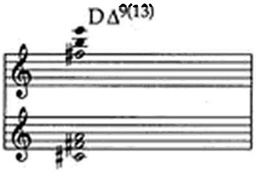
x = RH note doubled in LH at same octave

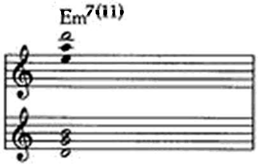

A7(♭9 ♯9 ♭13)

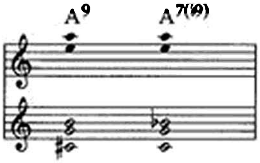

DΔ13(♯11)

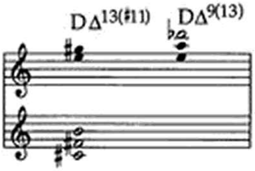

Em9

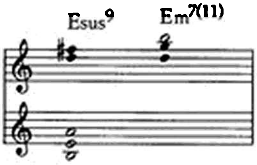

A9(13)
A7(♭9 ♯11 ♭13)

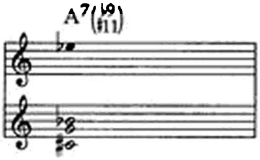

DΔ9(13)

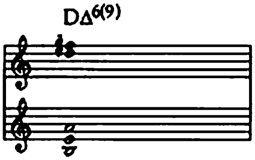

Em7(11)

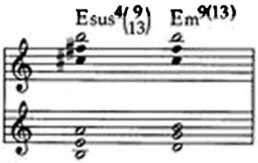

A9
A7(♭9)

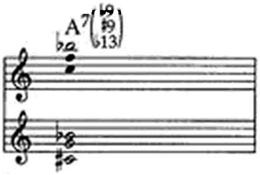

DΔ13(♯11)
DΔ9(13)

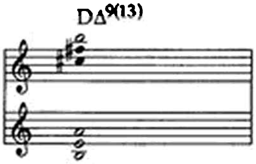

Esus9
Em7(11)

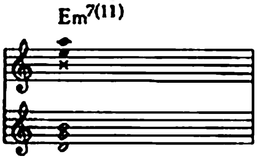

A7(♭9 ♯11)

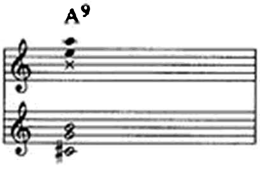

DΔ6(9)

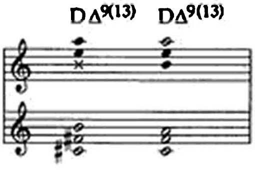

Esus4(9 13)
Em9(13)

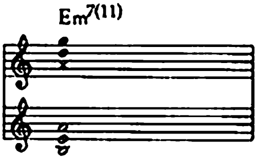

A7(♭9 ♯9 ♭13)


DΔ9(13)


Em7(11)


A9


DΔ9(13)
DΔ9(13)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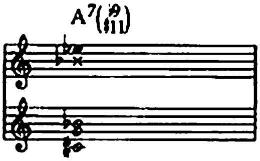
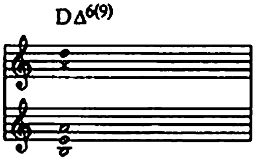

A7(♭9 ♯11)


DΔ6(9)

D major

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

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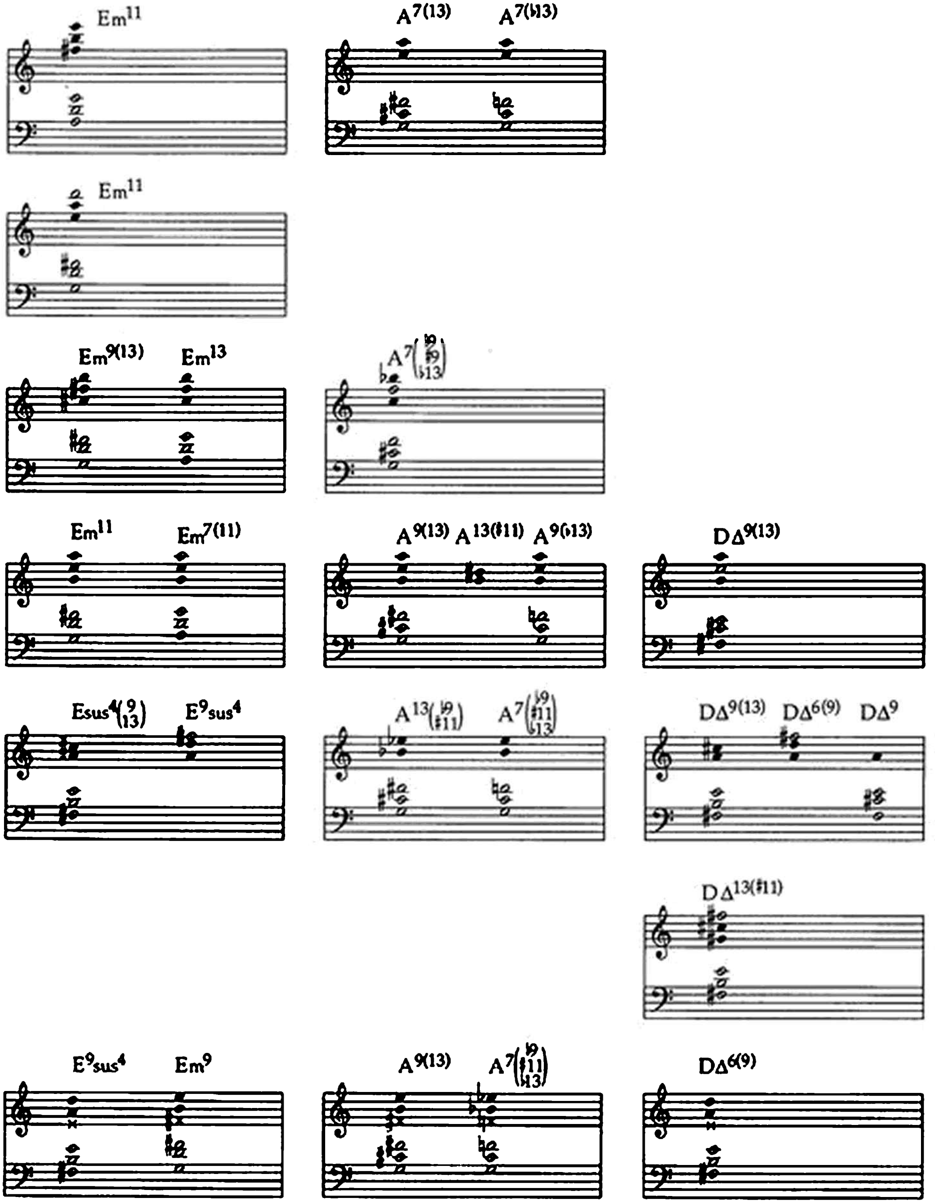

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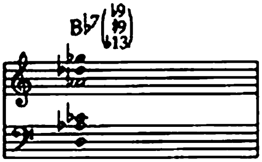
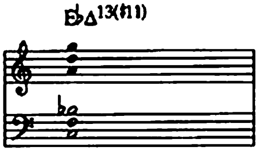
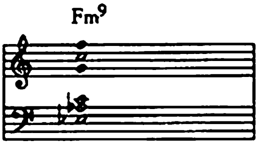
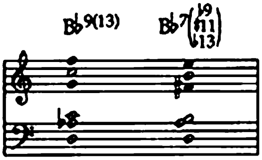
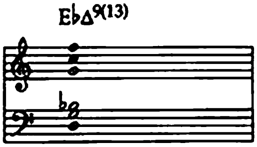

B♭7(♭9 ♯9 ♭13)


E♭Δ13(♯11)


Fm9


B♭9(13)
B♭7(♭9 ♯11 ♭13)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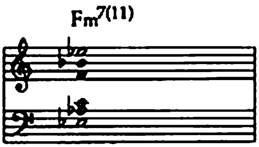
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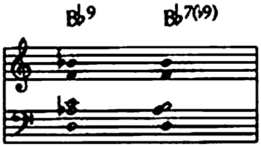
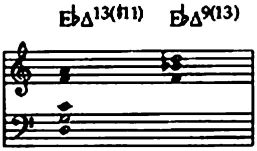
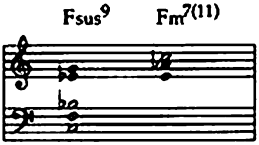
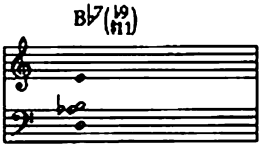
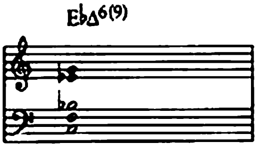
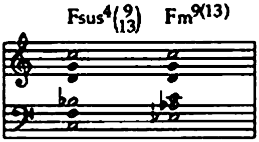

B♭9
B♭7(♭9)

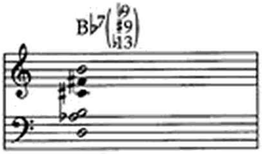

E♭Δ13(♯11)
E♭Δ9(13)

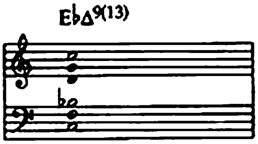

Fsus9
Fm7(11)


B♭7(♭9 ♯11)


E♭Δ6(9)


Fsus4(9 13)
Fm9(13)


B♭7(♭9 ♯9 ♭13)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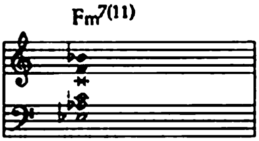
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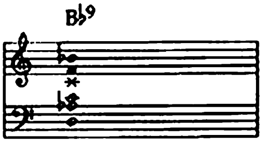
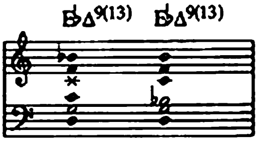
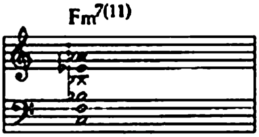

B♭9


E♭Δ9(13)
E♭Δ9(13)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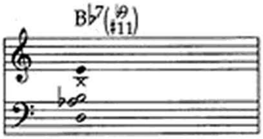
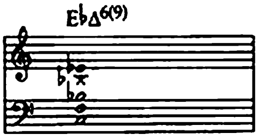

B♭7(♭9 ♯11)


E♭Δ6(9)

E♭ major

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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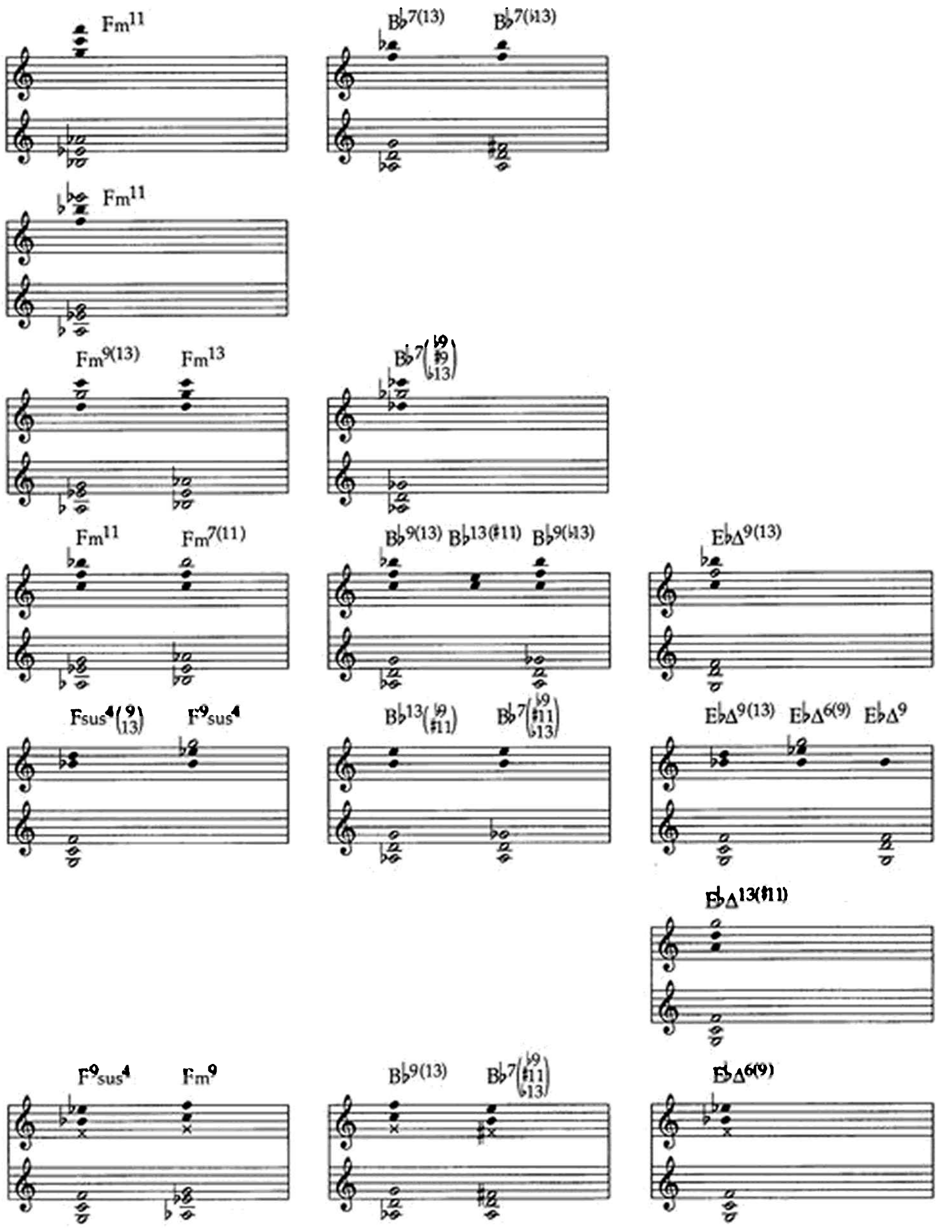

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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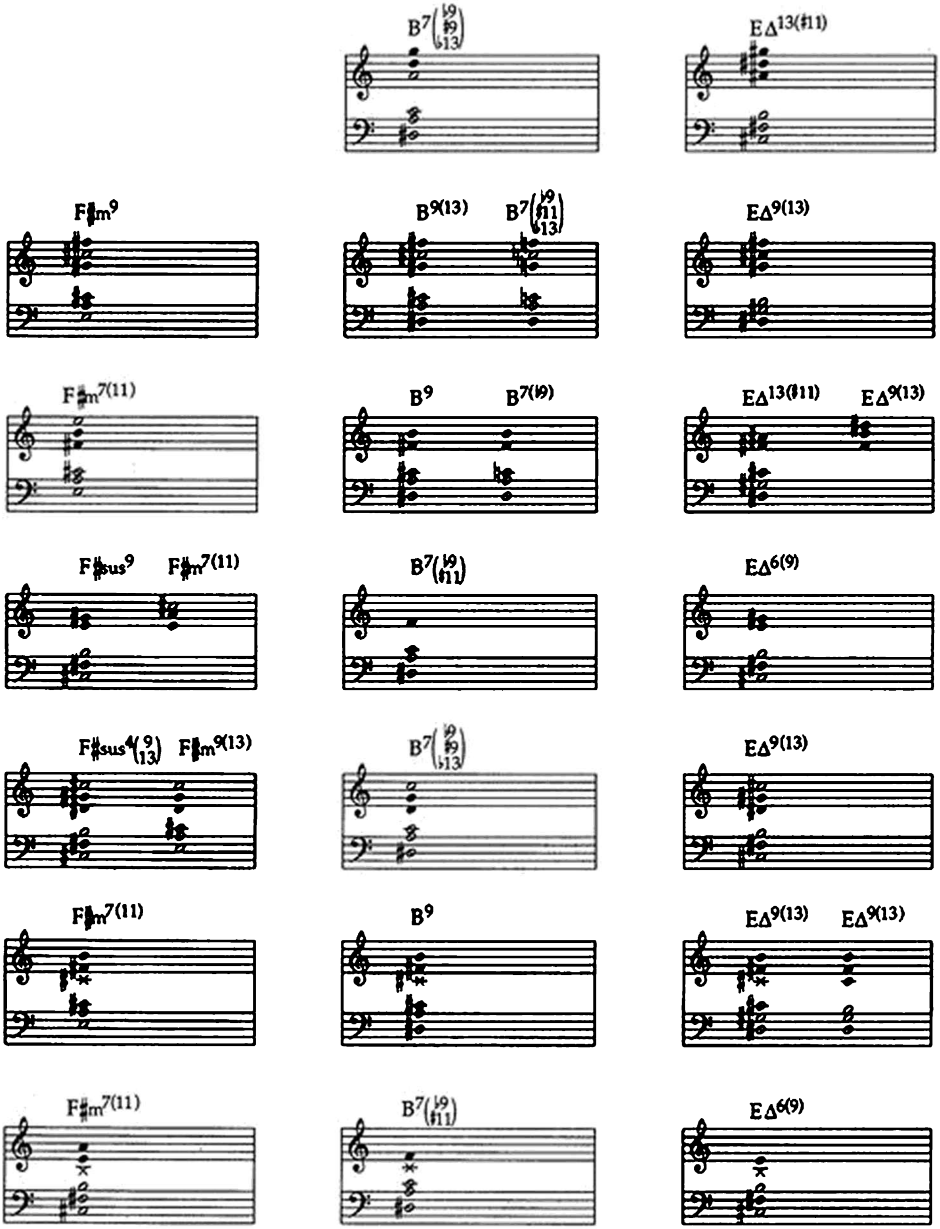
x = RH note doubled in LH at same octave


B7(♭9 ♯9 ♭13)
EΔ13(♯11)
F♯m9
B9(13)
B7(♭9 ♯11 ♭13)
EΔ9(13)
F♯m7(11)
B9
B7(♭9)
EΔ13(♯11)
EΔ9(13)
F♯sus9
F♯m7(11)
B7(♭9 ♯11)
EΔ6(9)
F♯sus4(9 13)
F♯m9(13)
B7(♭9 ♯9 ♭13)
EΔ9(13)
F♯m7(11)
B9
EΔ9(13)
EΔ9(13)
F♯m7(11)
B7(♭9 ♯11)
EΔ6(9)

E major

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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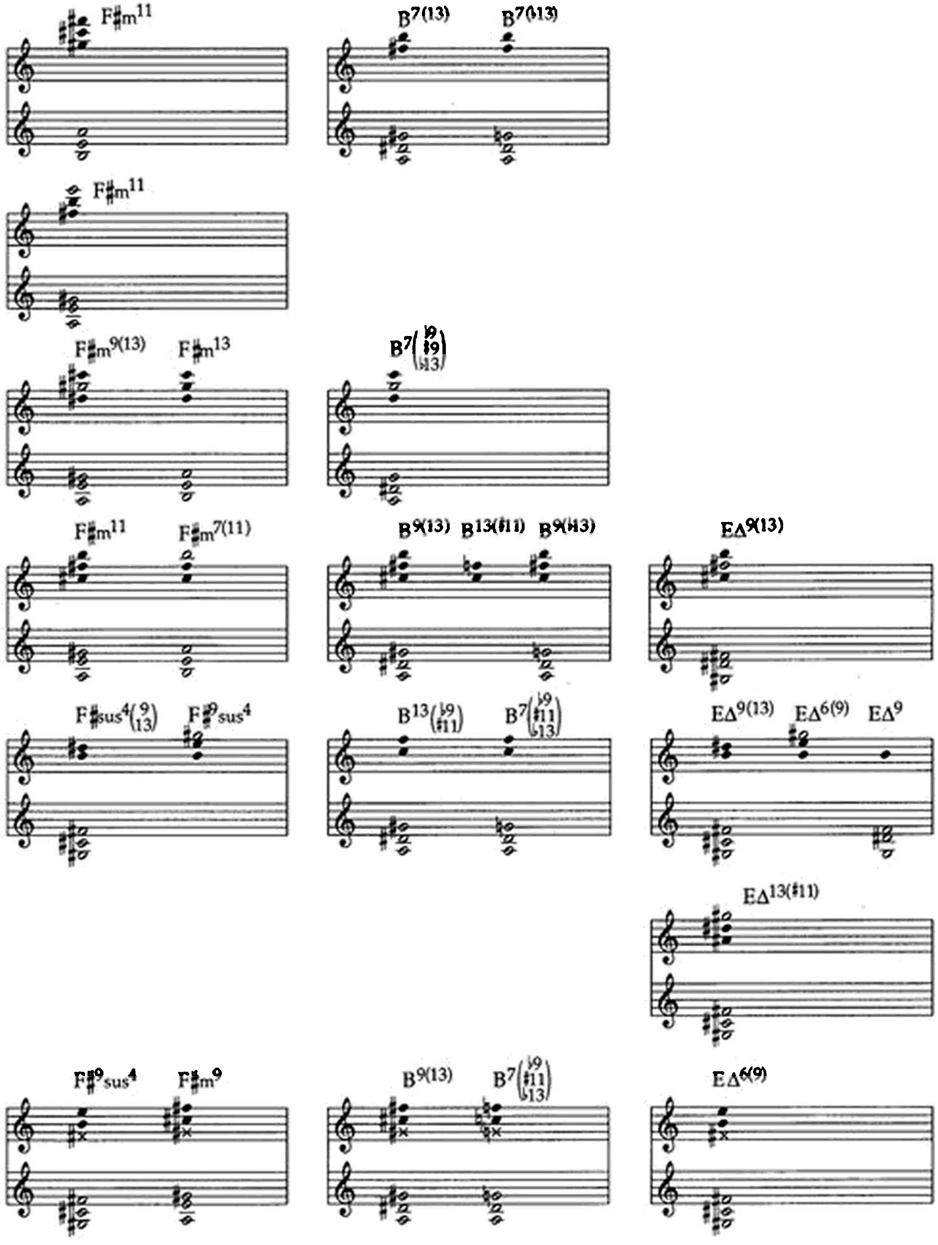
x = RH note doubled in LH at same octave



For smoothest connection, move to next highest or lowest 2-staff system for the next

voicing in the II-V-I progression.

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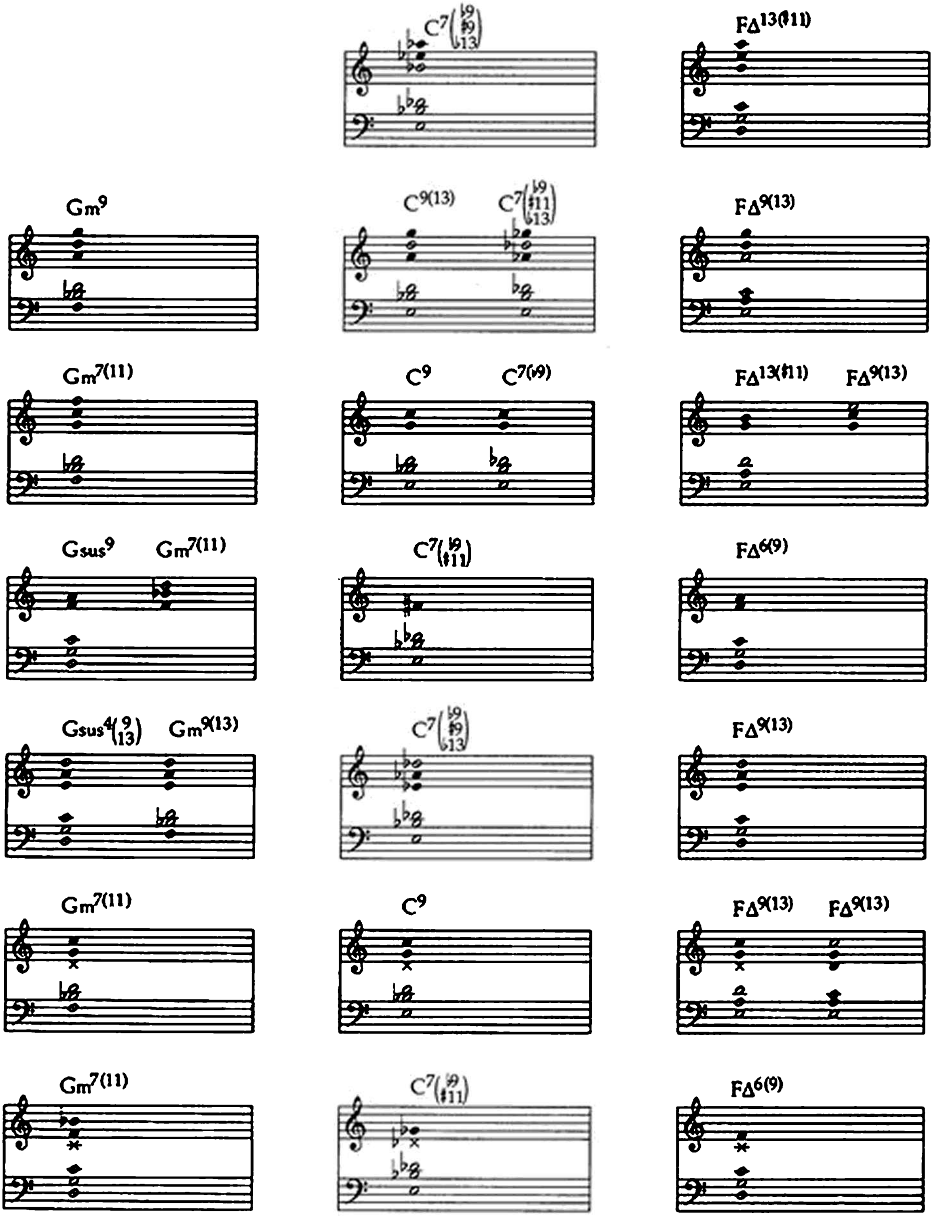
x = RH note doubled in LH at same octave



F major

For smoothest connection, move to next highest or lowest 2-staff system for the next

voicing in the II-V-I progression.

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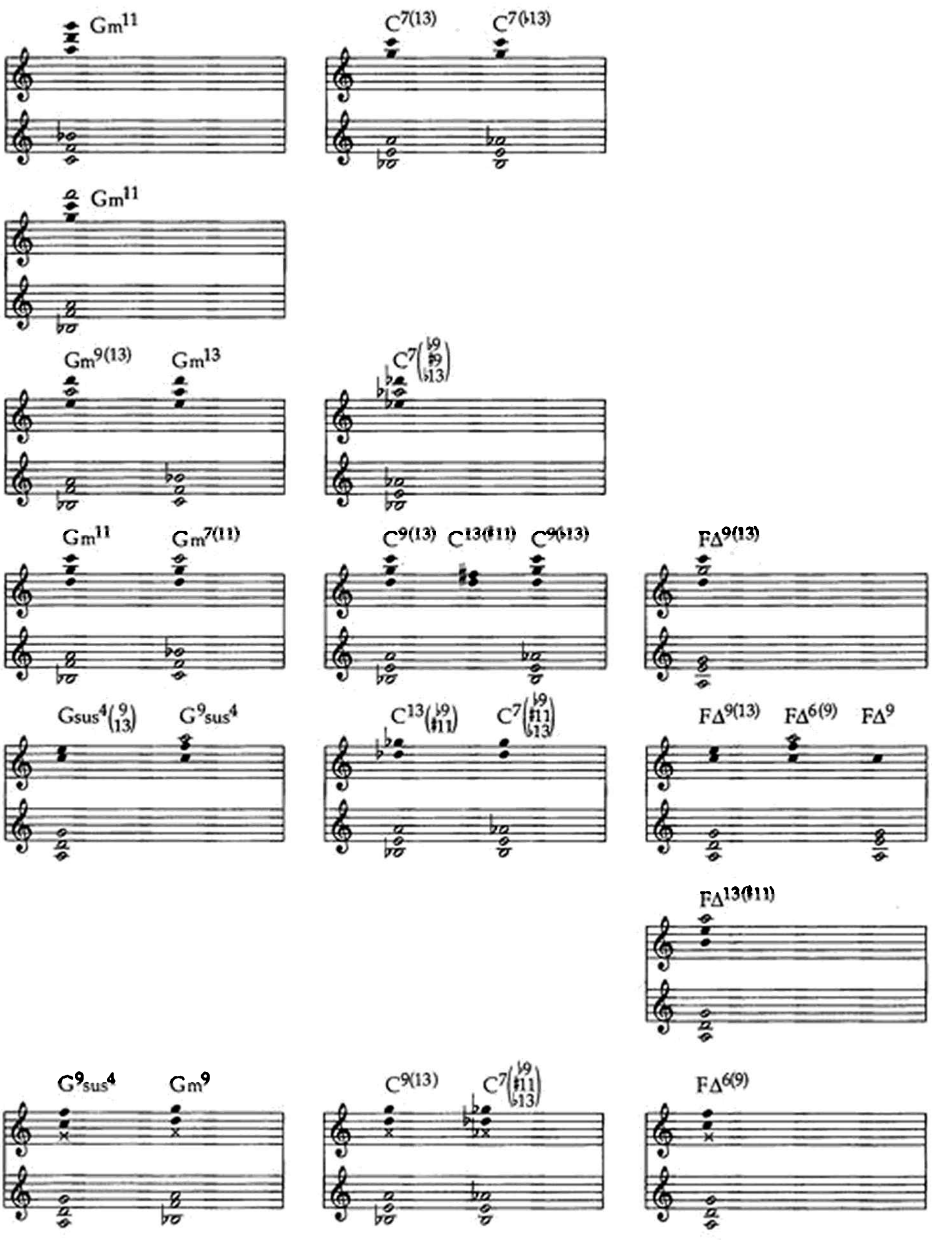
x = RH note doubled in LH at same octave



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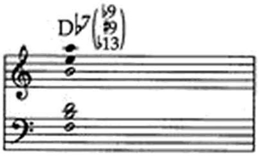
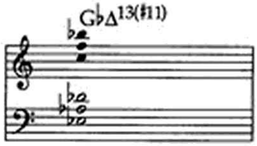
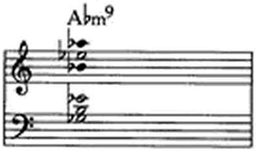
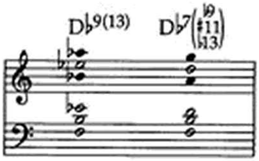
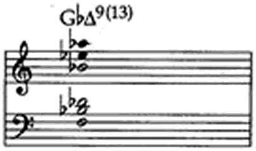
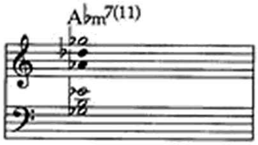

D♭7(♭9 ♯9 ♭13)


G♭Δ13(♯11)


A♭m9


D♭9(13)
D♭7(♭9 ♯11 ♭13)


G♭Δ9(13)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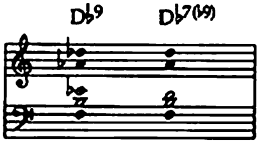
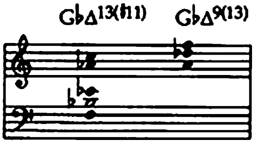
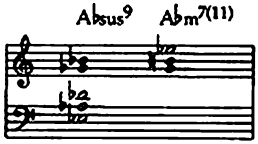
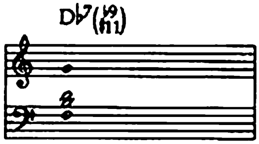
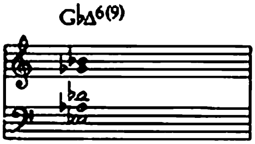
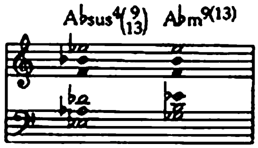

D♭9
D♭7(♭9)

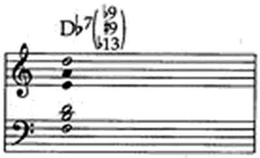

G♭Δ13(♯11)
G♭Δ9(13)

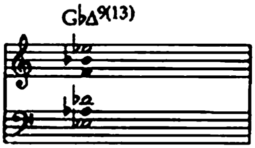

A♭sus9
A♭m7(11)

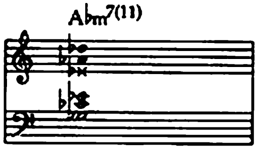

D♭7(♭9 ♯11)


G♭Δ6(9)


A♭sus4(9 13)
A♭m9(13)


D♭7(♭9 ♯9 ♭13)


G♭Δ9(13)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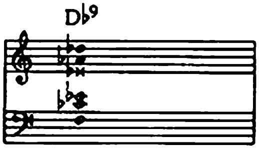
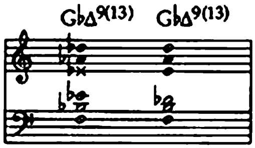
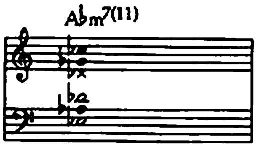

D♭9


G♭Δ9(13)
G♭Δ9(13)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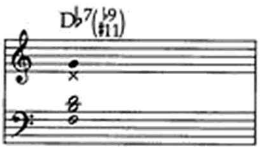
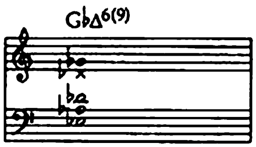

D♭7(♭9 ♯11)


G♭Δ6(9)

G♭ major

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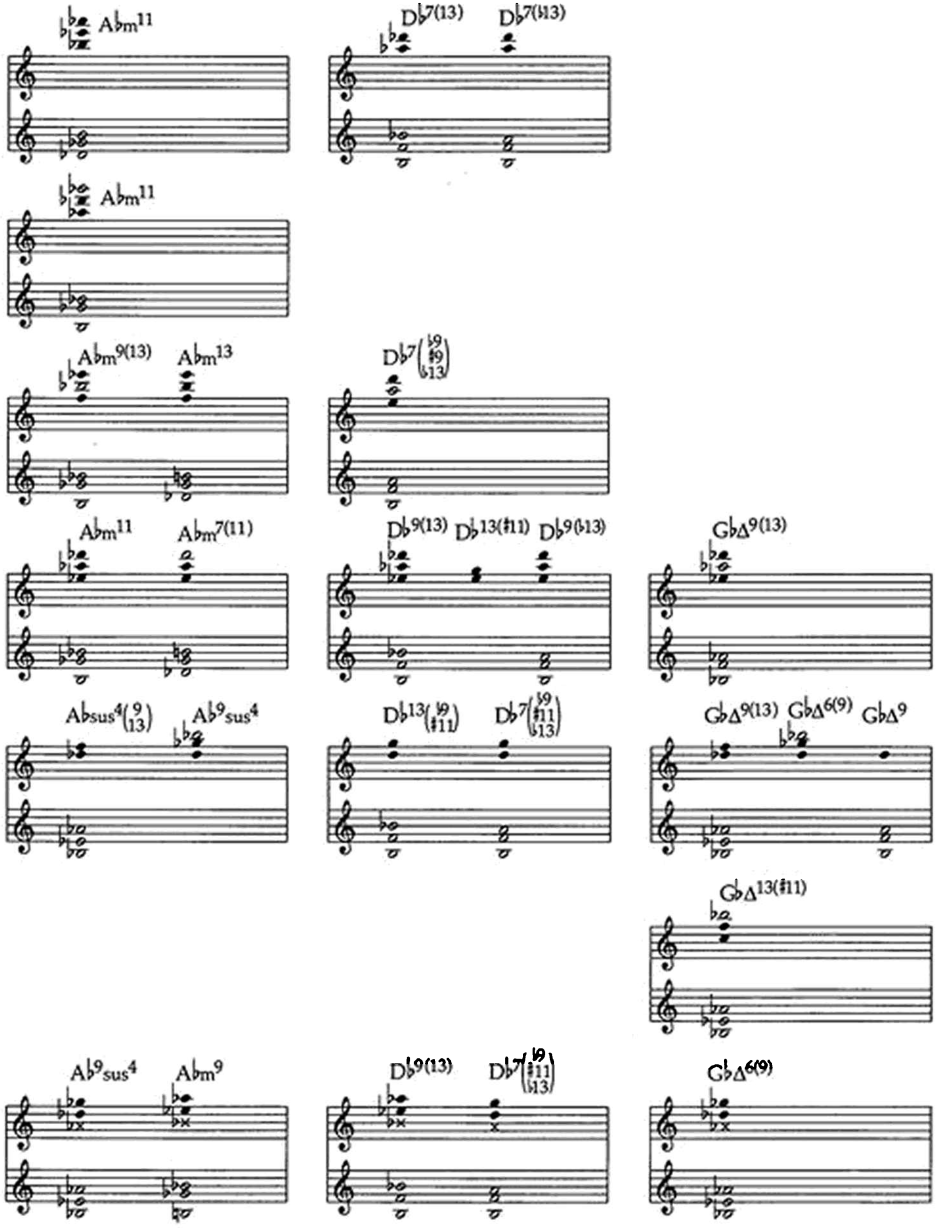

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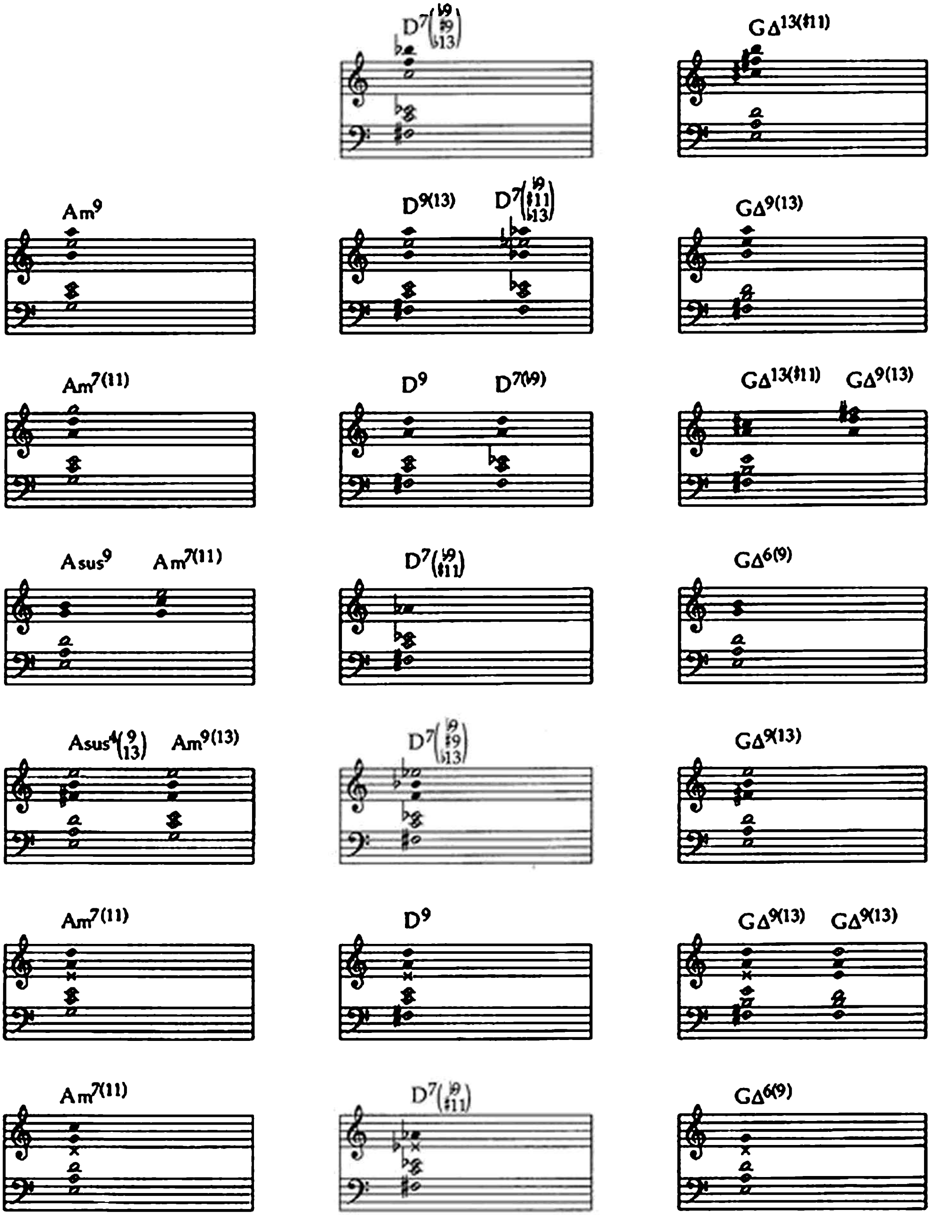
D7(♭9 ♯9 ♭13)
GΔ13(♯11)
Am9
D9(13)
D7(♭9 ♯11 ♭13)
GΔ9(13)
Am7(11)
D9
D7(♭9)
GΔ13(♯11)
GΔ9(13)
Asus9
Am7(11)
D7(♭9 ♯11)
GΔ6(9)
Asus4(9 13)
Am9(13)
D7(♭9 ♯9 ♭13)
GΔ9(13)
Am7(11)
D9
GΔ9(13)
GΔ9(13)
Am7(11)
D7(♭9 ♯11)
GΔ6(9)

G major

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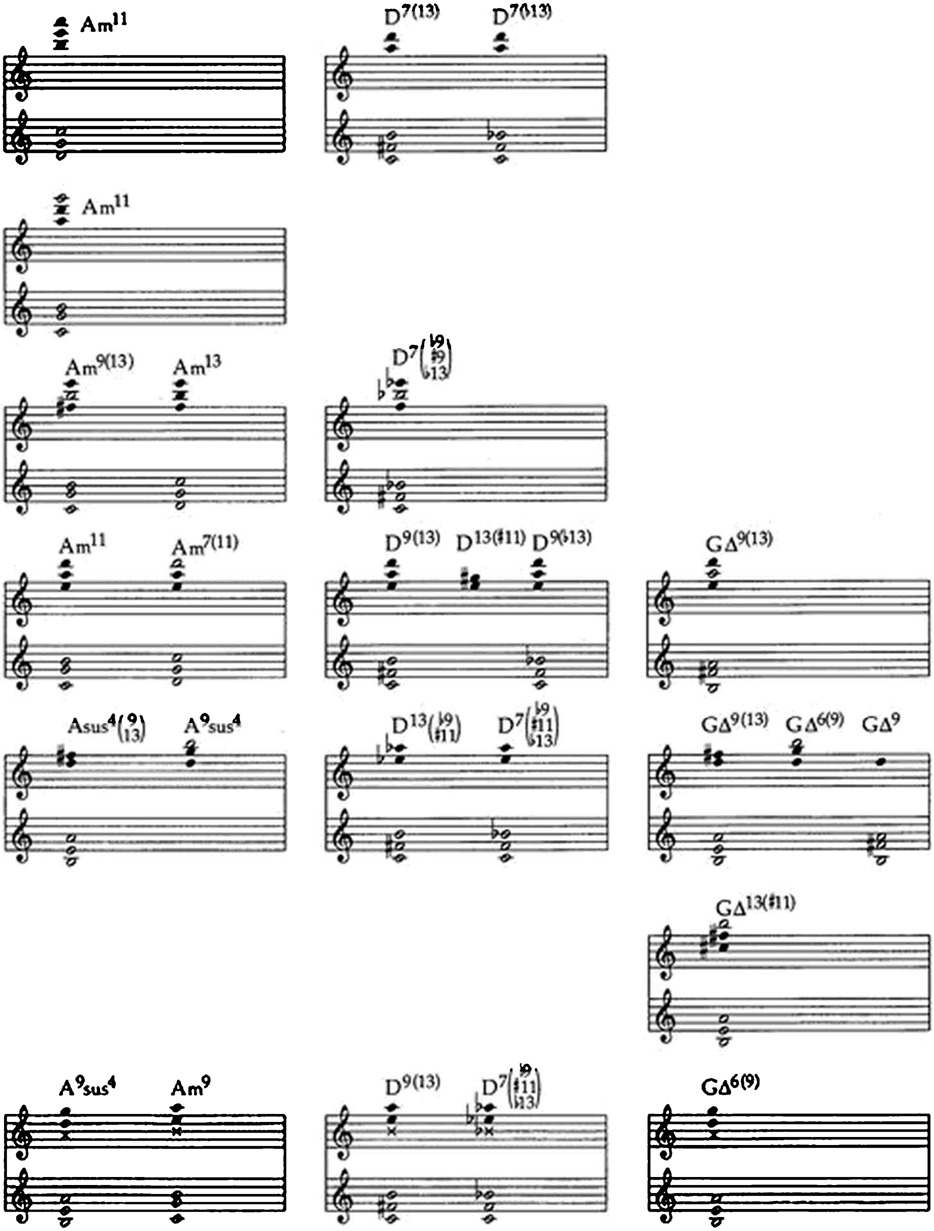

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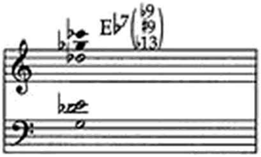
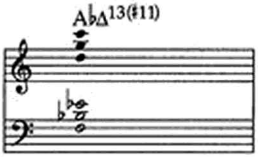
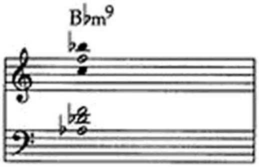
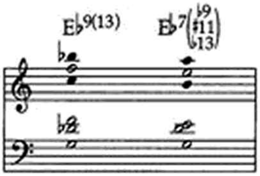
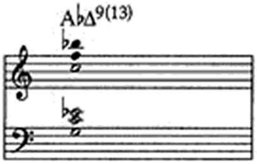

E♭7(♭9 ♯9 ♭13)


A♭Δ13(♯11)


B♭m9


E♭9(13)
E♭7(♭9 ♯11 ♭13)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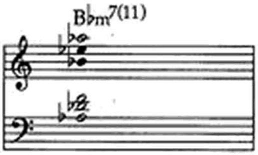
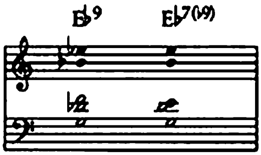
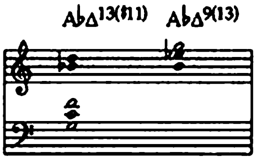
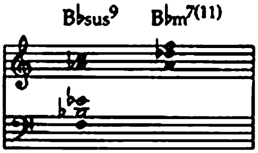
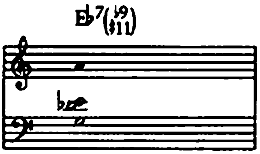
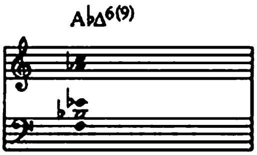

B♭m7(11)

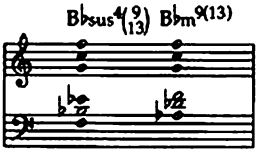

E♭9
E♭7(♭9)

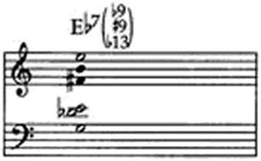

A♭Δ13(♯11)
A♭Δ9(13)

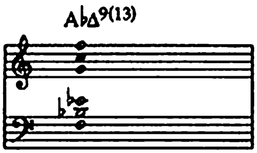

B♭sus9
B♭m7(11)

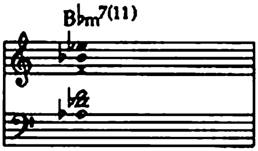

E♭7(♭9 ♯11)

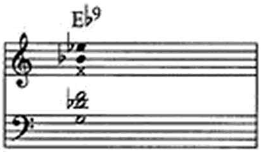

A♭Δ6(9)

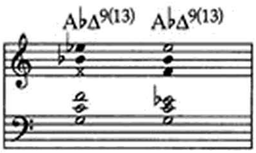

B♭sus4(9 13)
B♭m9(13)

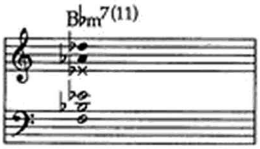

E♭7(♭9 ♯9 ♭13)

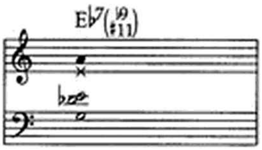

A♭Δ9(13)

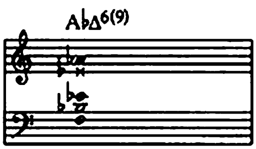

B♭m7(11)


E♭9


A♭Δ9(13)
A♭Δ9(13)


B♭m7(11)


E♭7(♭9 ♯11)


A♭Δ6(9)

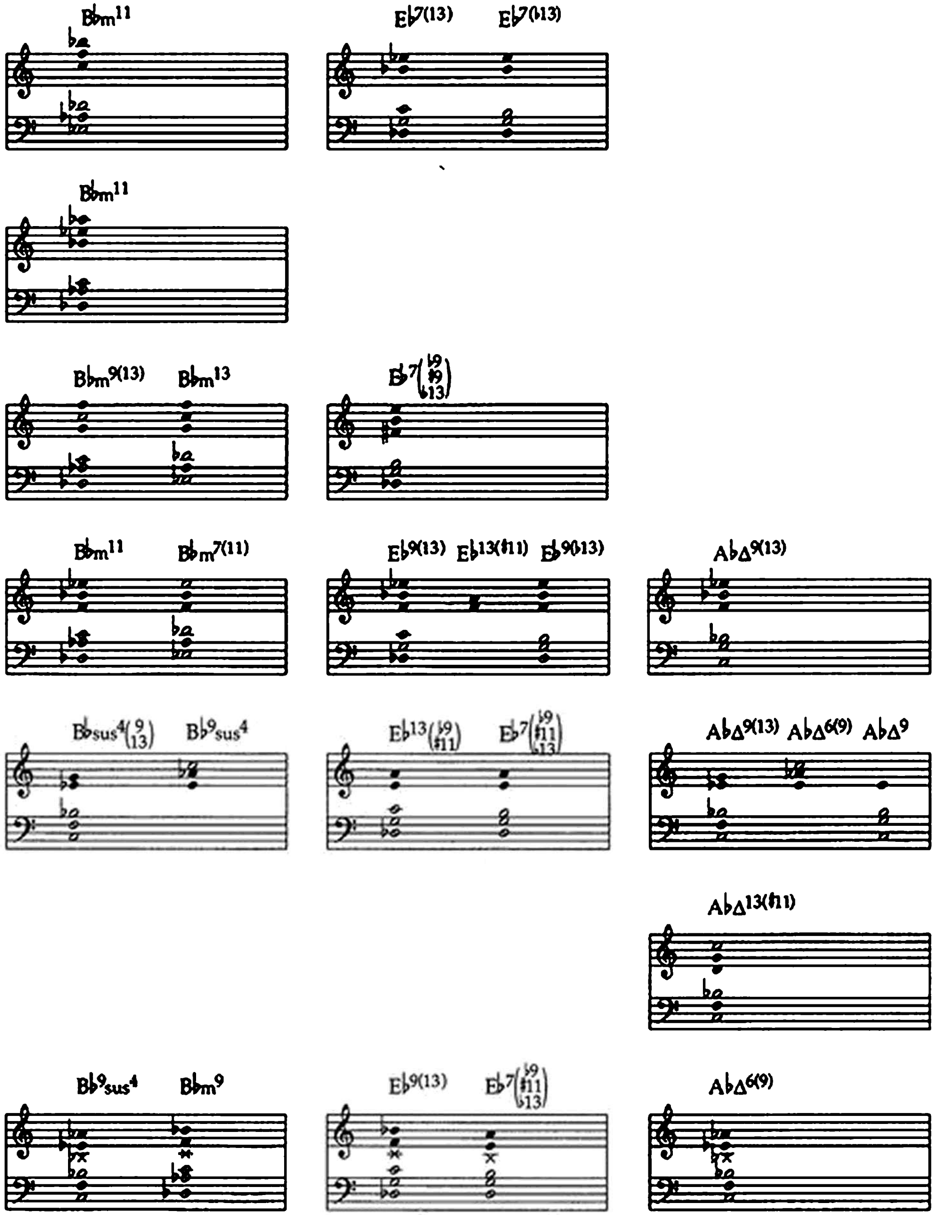
A♭ major

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

⊘ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave

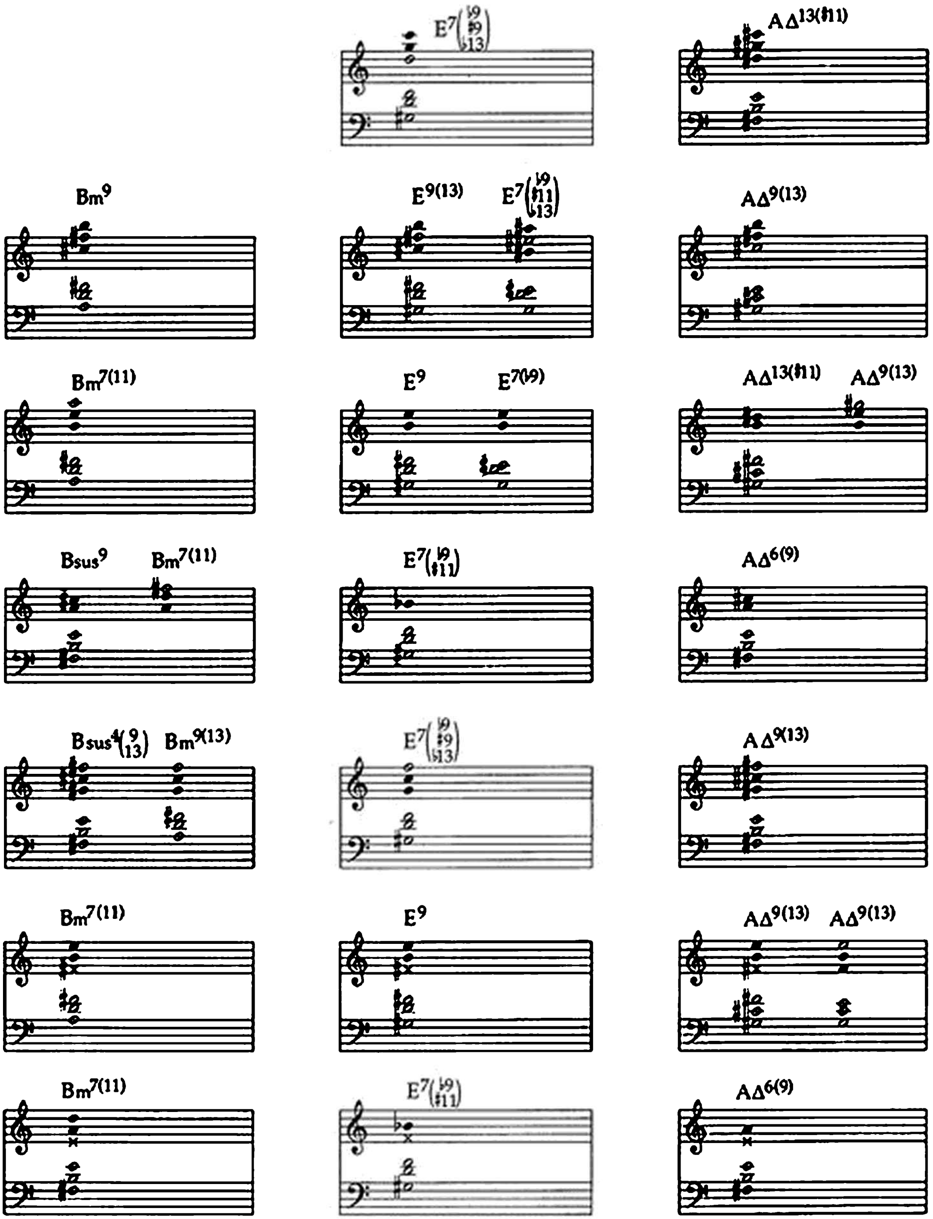


For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave


E7(♭9 ♯9 ♭13)
AΔ13(♯11)
Bm9
E9(13)
E7(♭9 ♯11 ♭13)
AΔ9(13)
Bm7(11)
E9
E7(♭9)
AΔ13(♯11)
AΔ9(13)
Bsus9
Bm7(11)
E7(♭9 ♯11)
AΔ6(9)
Bsus4(9 13)
Bm9(13)
E7(♭9 ♯9 ♭13)
AΔ9(13)
Bm7(11)
E9
AΔ9(13)
AΔ9(13)
Bm7(11)
E7(♭9 ♯11)
AΔ6(9)

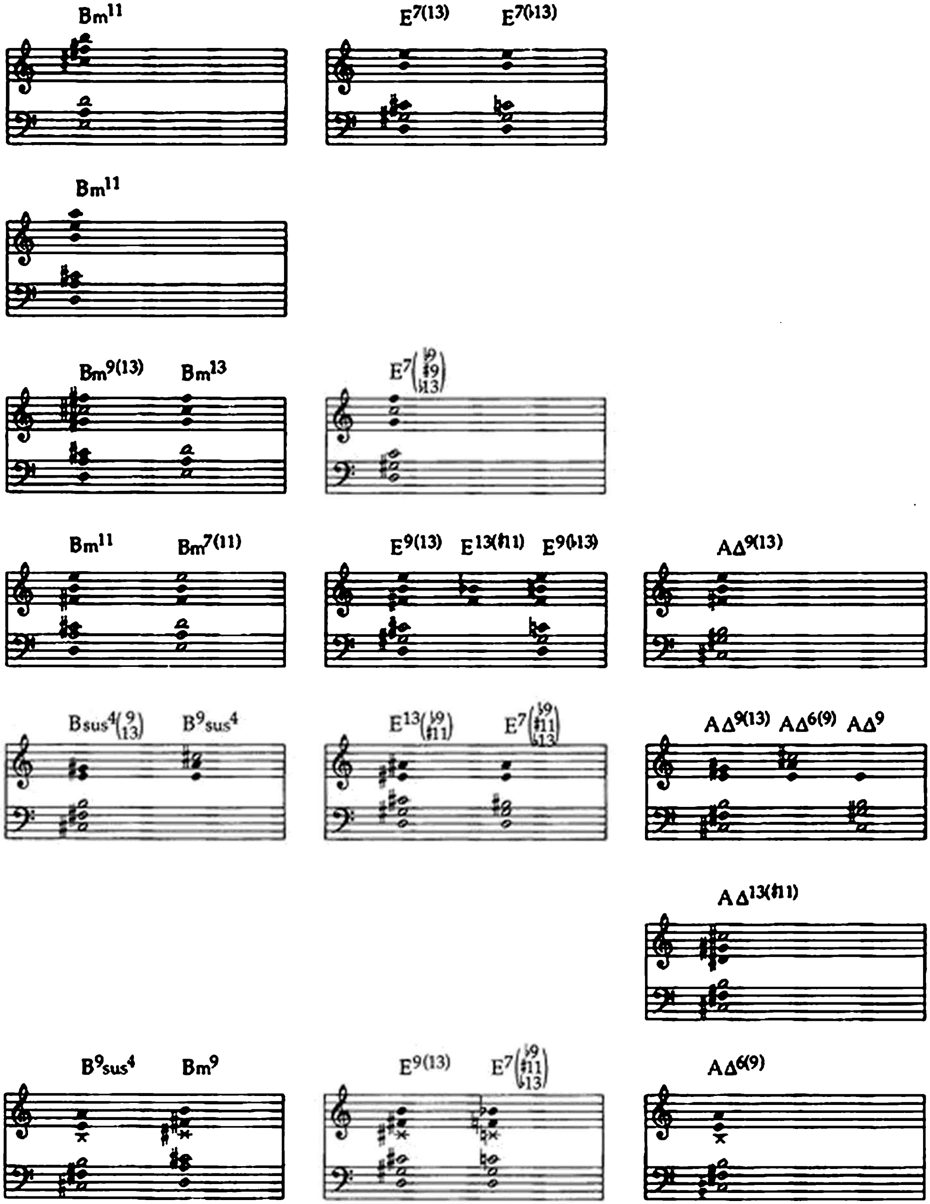
A major

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave

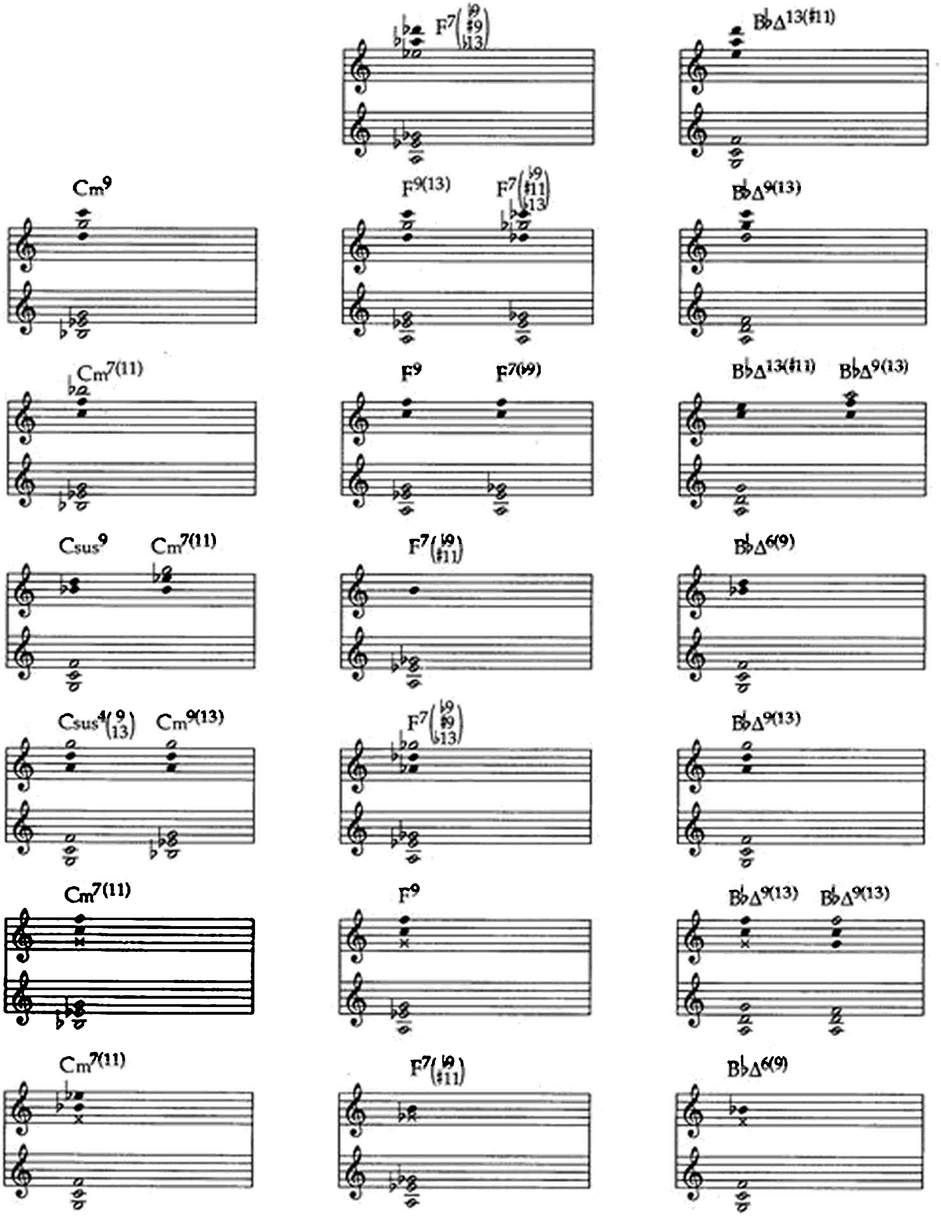


For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave


F7(♭9 ♯9 ♭13)
B♭Δ13(♯11)
Cm9
F9(13)
F7(♭9 ♯11 ♭13)
B♭Δ9(13)
Cm7(11)
F9
F7(♭9)
B♭Δ13(♯11)
B♭Δ9(13)
Csus9
Cm7(11)
F7(♭9 ♯11)
B♭Δ6(9)
Csus4(9 13)
Cm9(13)
F7(♭9 ♯9 ♭13)
B♭Δ9(13)
Cm7(11)
F9
B♭Δ9(13)
B♭Δ9(13)
Cm7(11)
F7(♭9 ♯11)
B♭Δ6(9)

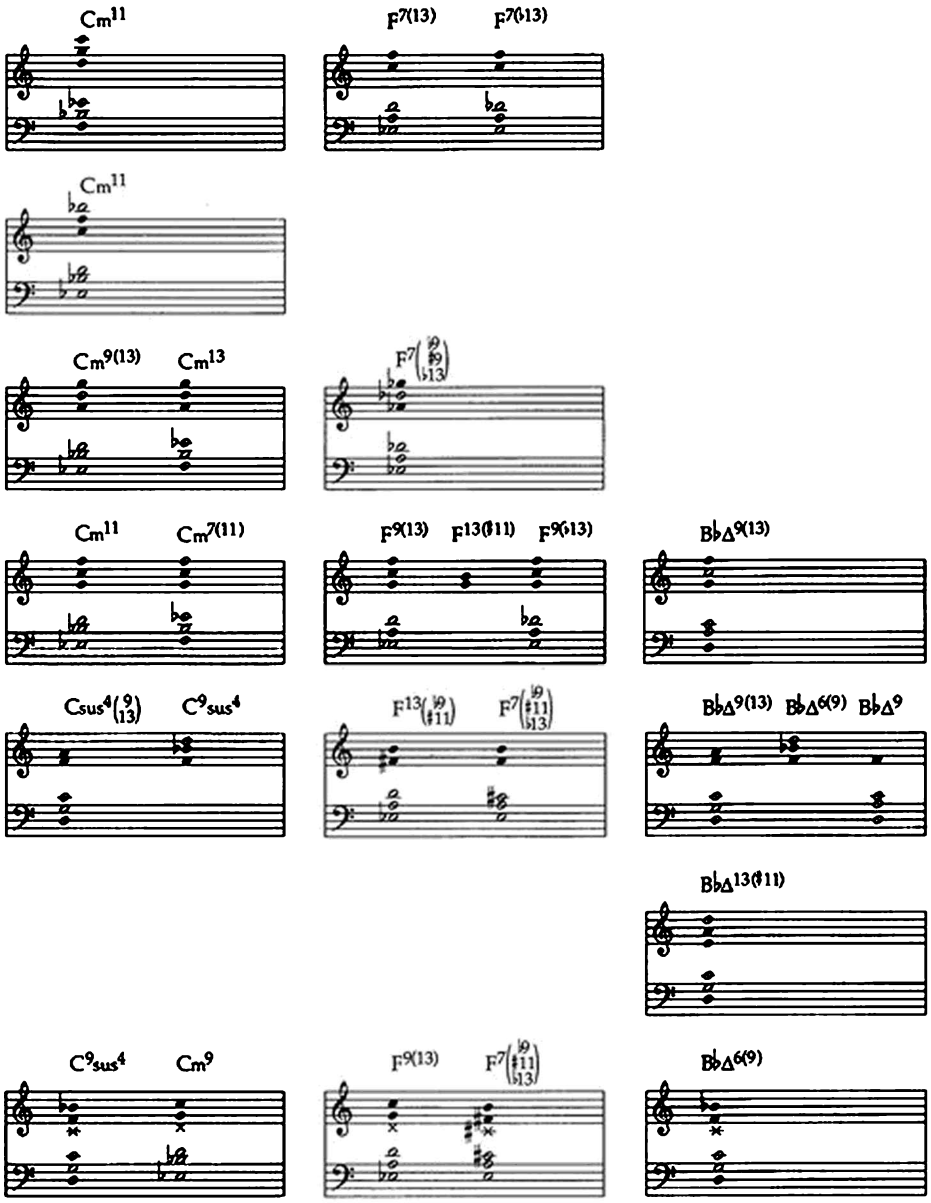
B♭ major

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave

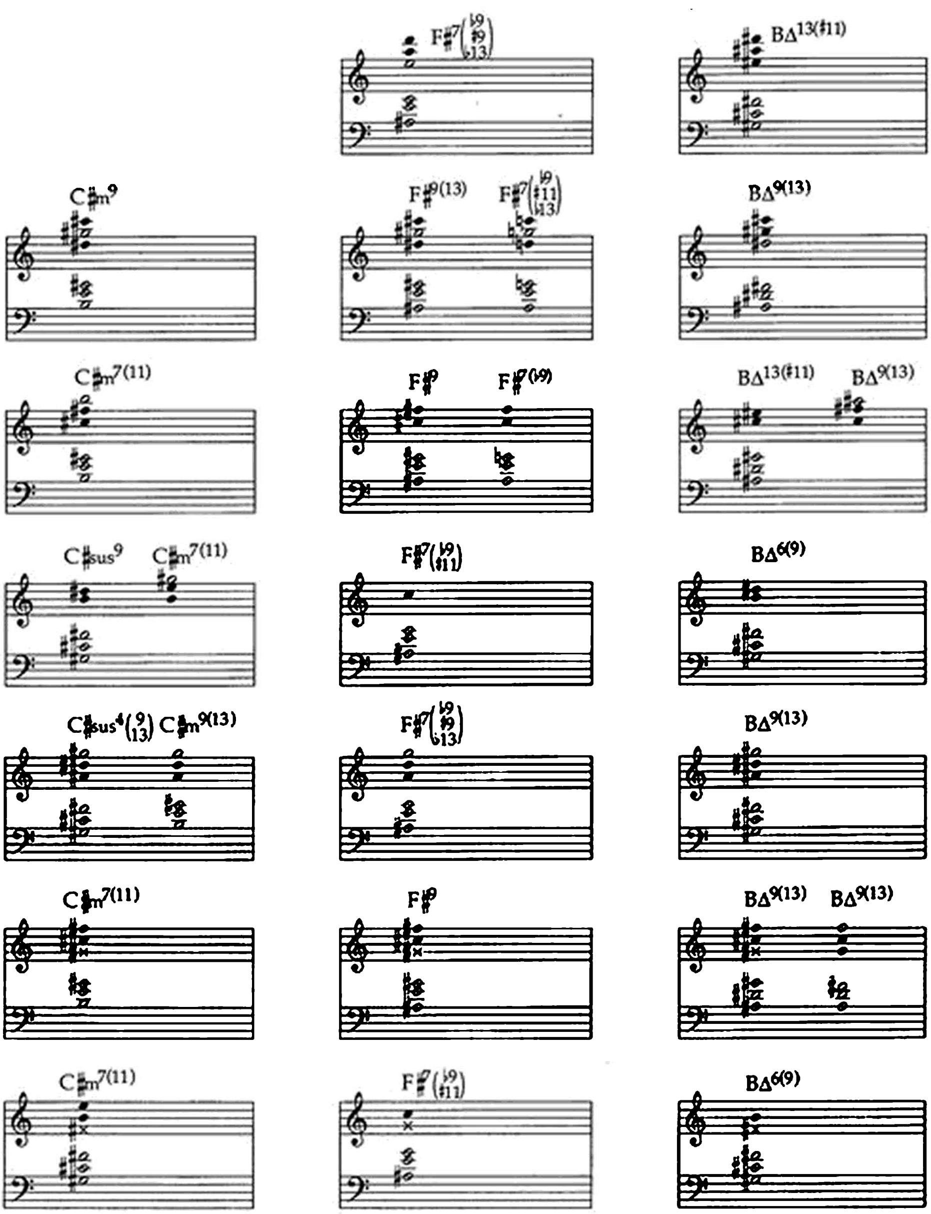


For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave



B major

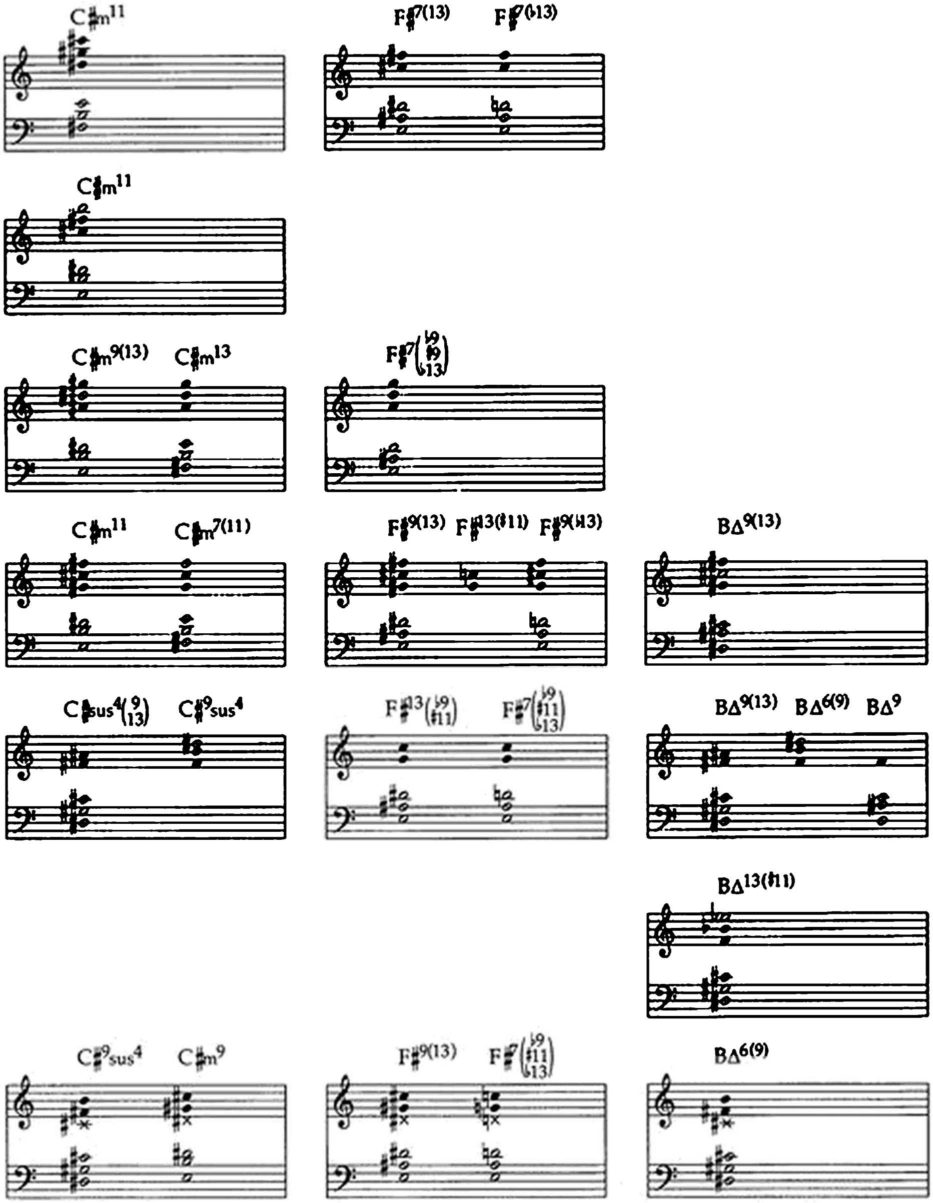
For smoothest connection, move to next highest or lowest 2-staff system for the next

voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave

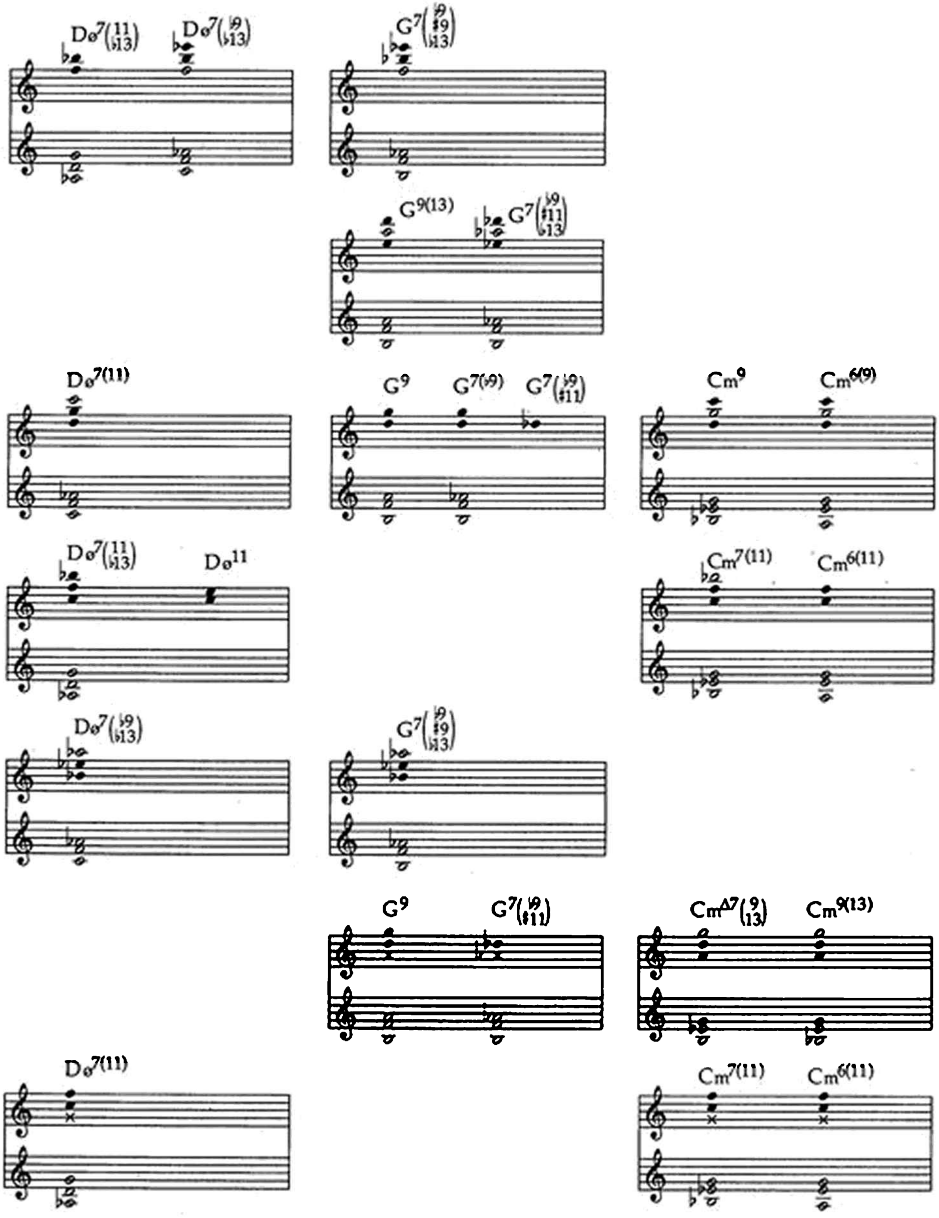


For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave



C minor

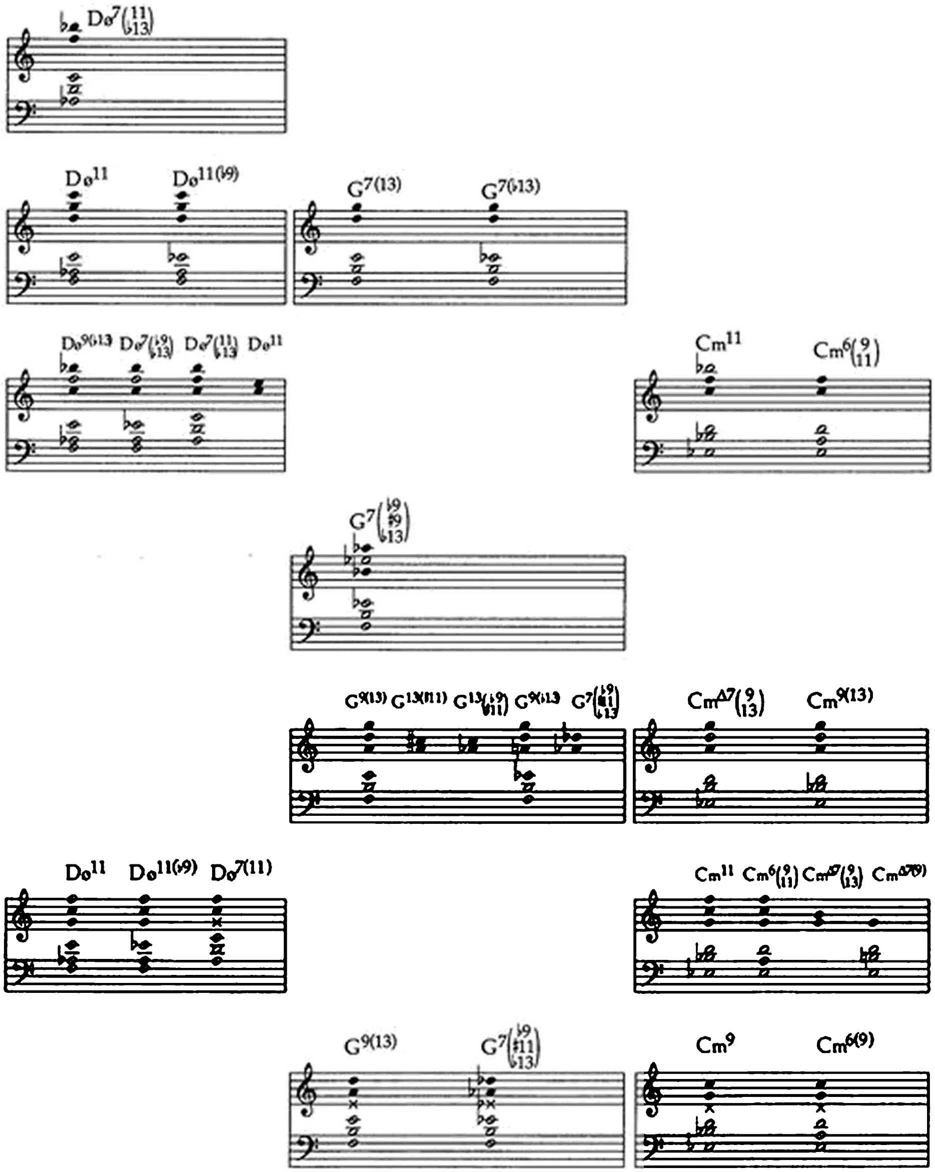
For smoothest connection, move to next highest or lowest 2-staff system for the next

voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave

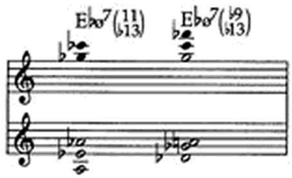


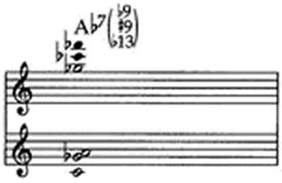
For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

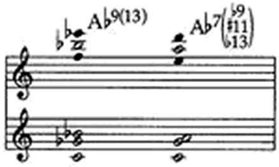
● = RH note not doubled in LH

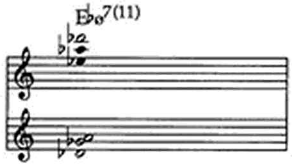
ø = LH note; RH note doubled in LH

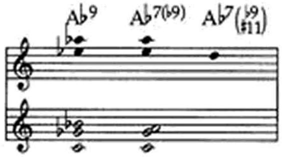
x = RH note doubled in LH at same octave

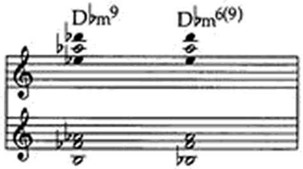


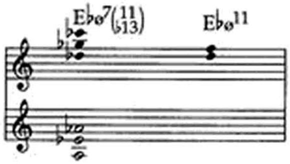


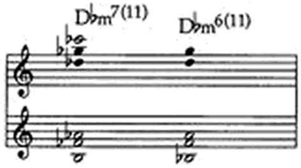


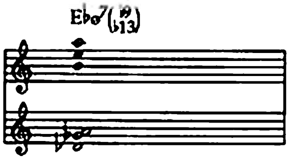


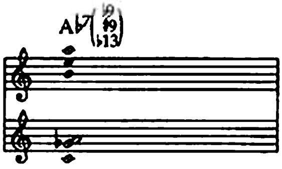


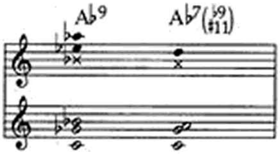


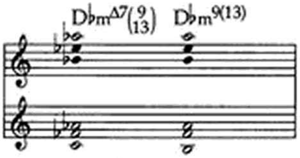


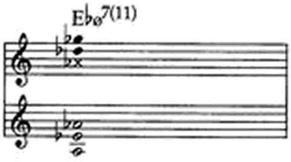


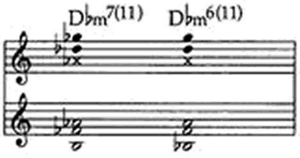












D♭ minor

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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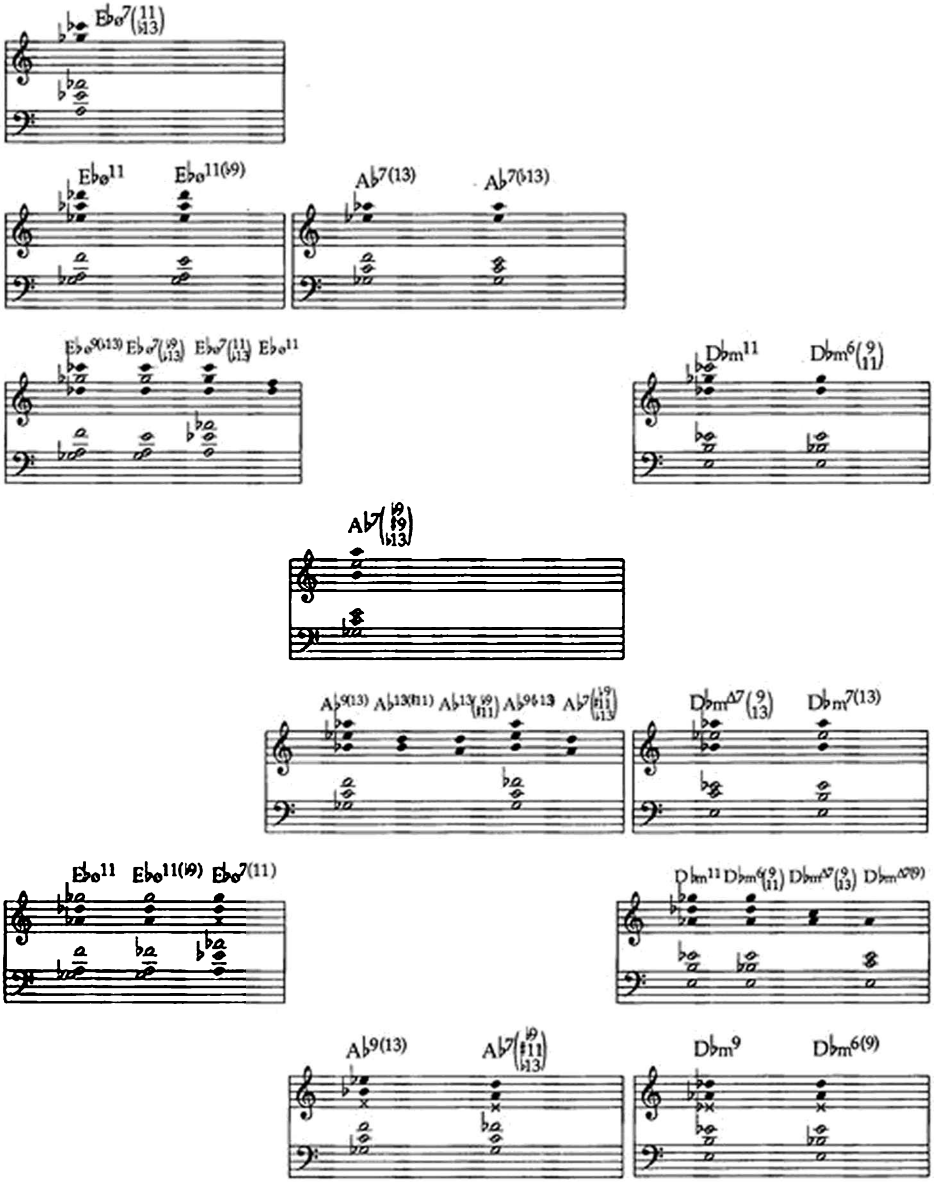
x = RH note doubled in LH at same octave



For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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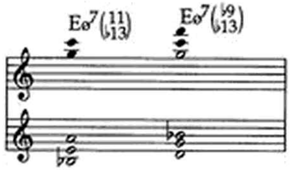
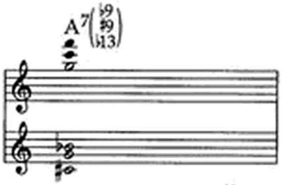
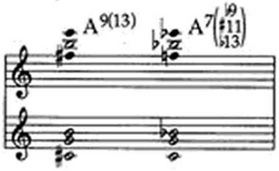
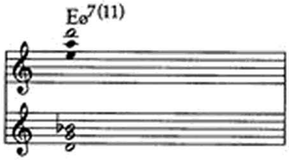
𝅝 = LH note; RH note doubled in LH

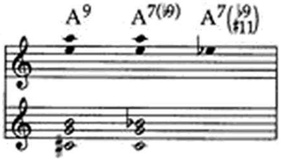
x = RH note doubled in LH at same octave

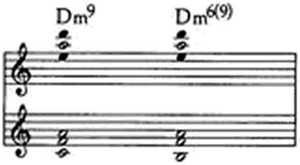


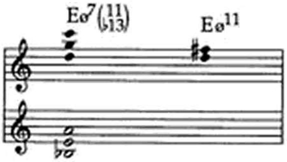


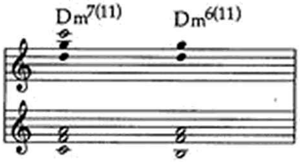


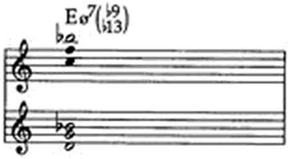


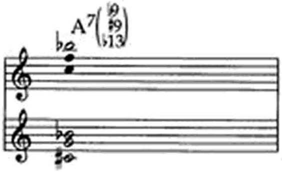


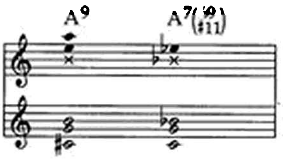


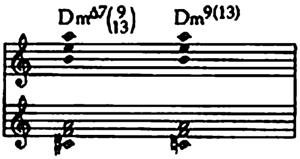


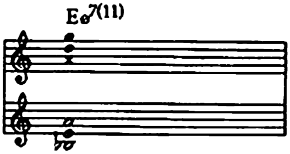


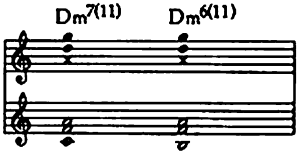












D minor

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

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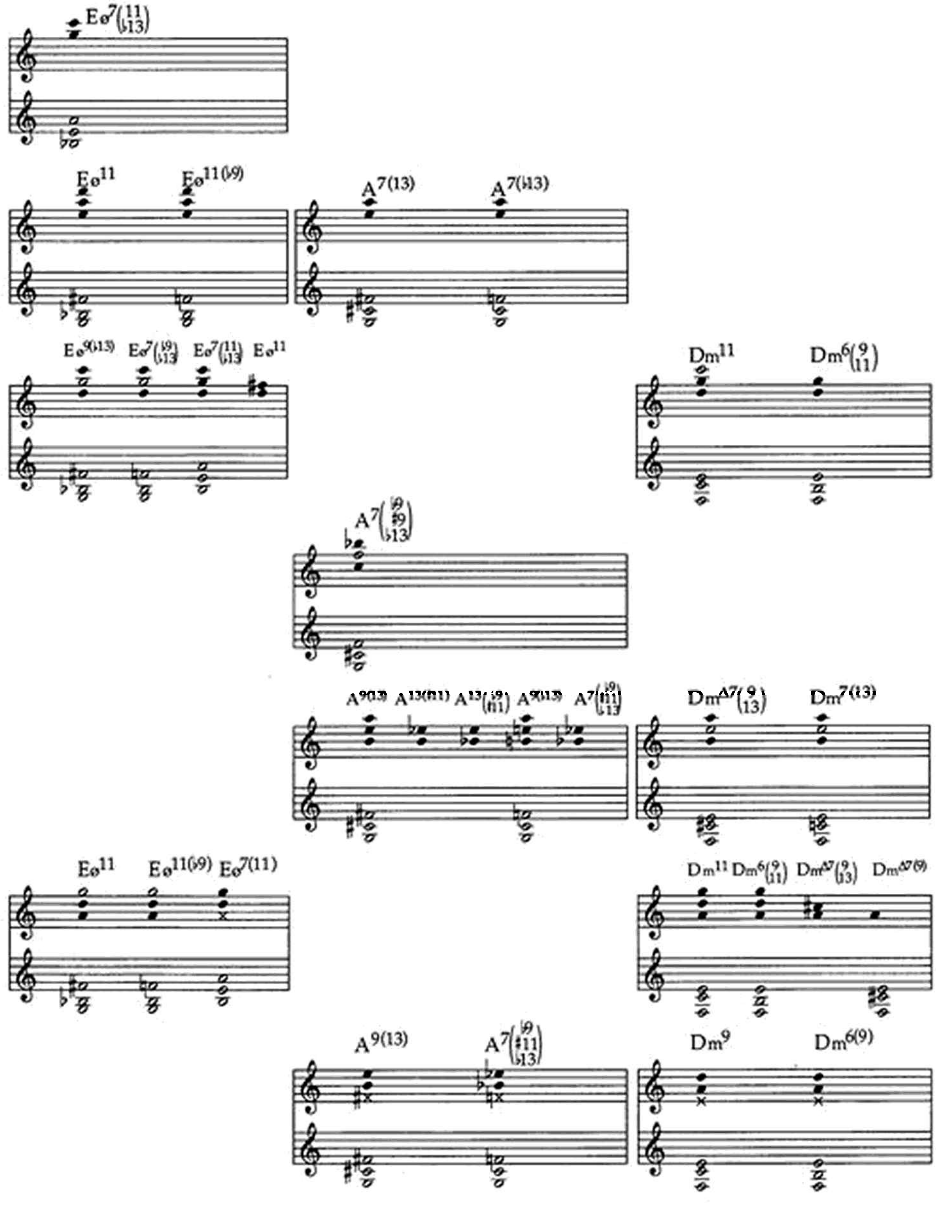

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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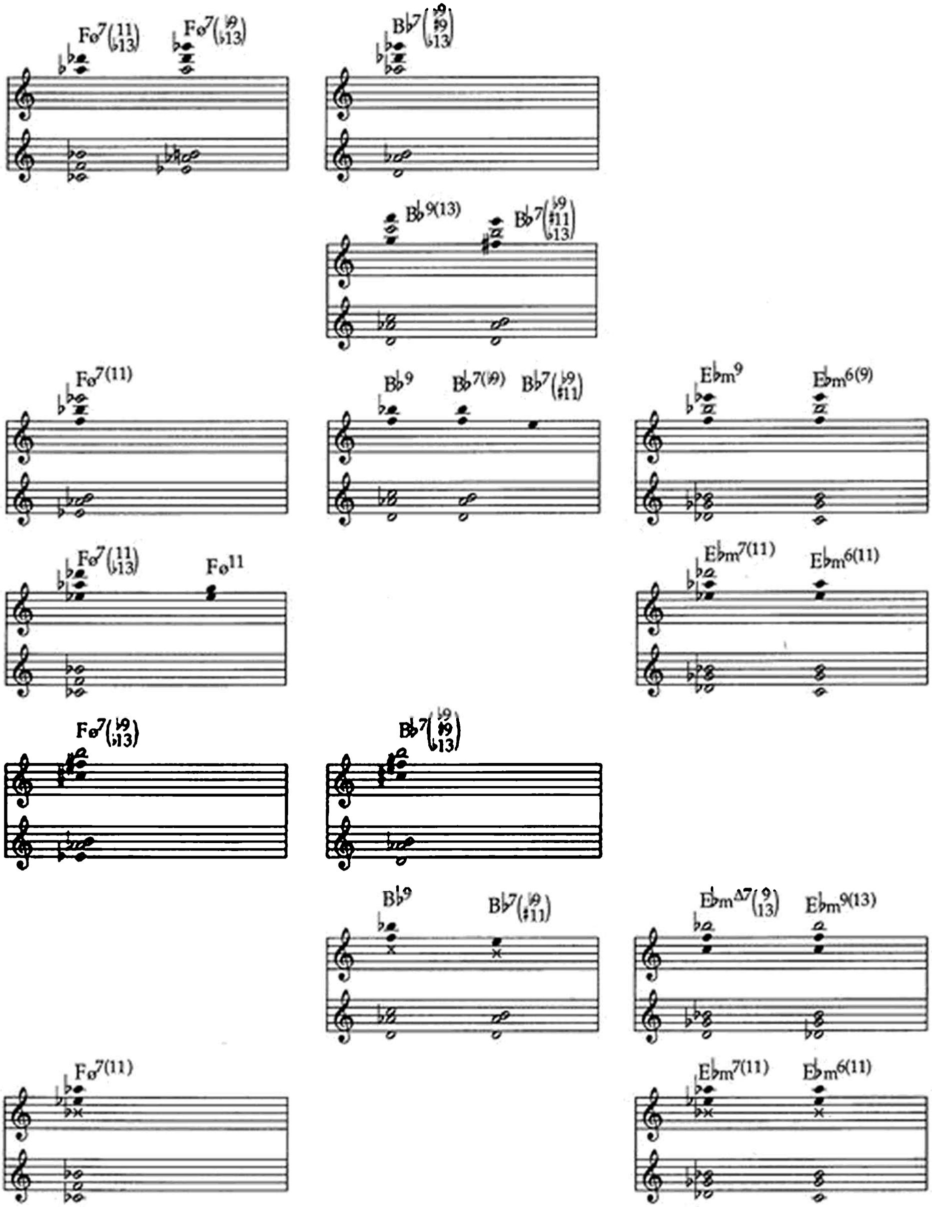
x = RH note doubled in LH at same octave


Fø7(11 ♭13)
Fø7(♭9 ♭13)
B♭7(♭9 ♯9 ♭13)
B♭9(13)
B♭7(♭9 ♯11 ♭13)
Fø7(11)
B♭9
B♭7(♭9)
B♭7(♭9 ♯11)
E♭m9
E♭m6(9)
Fø7(11 ♭13)
Fø11
E♭m7(11)
E♭m6(11)
Fø7(♭9 ♭13)
B♭7(♭9 ♯9 ♭13)
B♭9
B♭7(♭9 ♯11)
E♭mΔ7(9 13)
E♭m9(13)
Fø7(11)
E♭m7(11)
E♭m6(11)

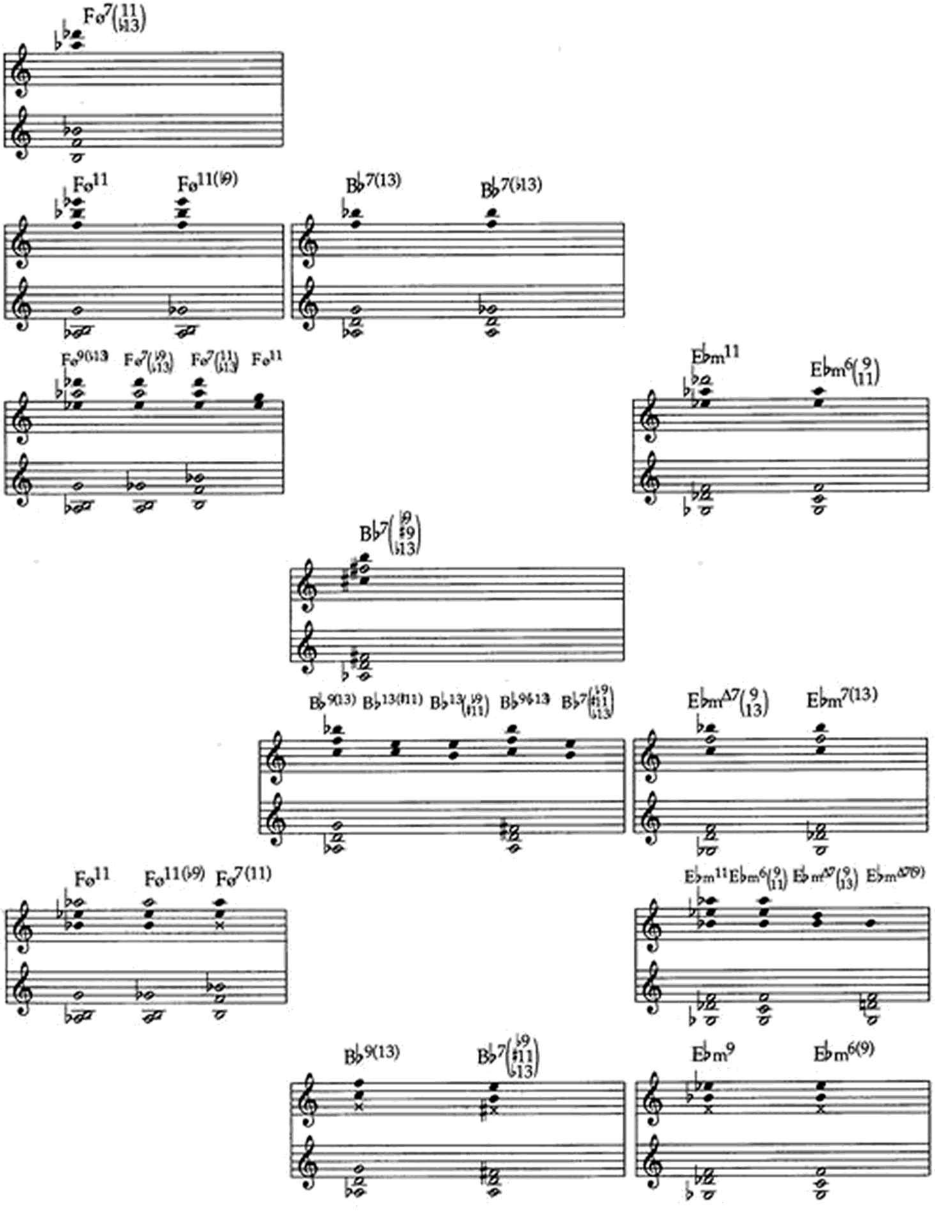
E♭ minor

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave



For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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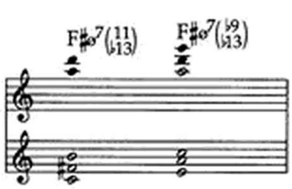
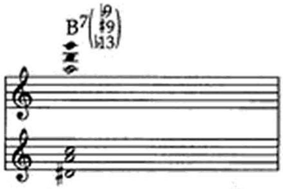
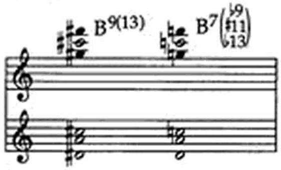
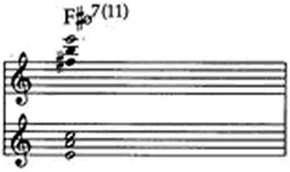

F♯ø7(11 ♭13)
F♯ø7(♭9 ♭13)


B7(♭9 ♯9 ♭13)


B9(13)
B7(♭9 ♯11 ♭13)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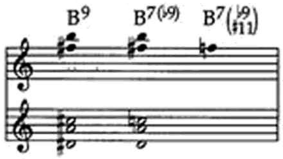
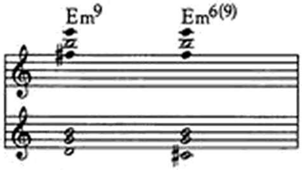
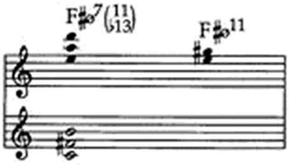
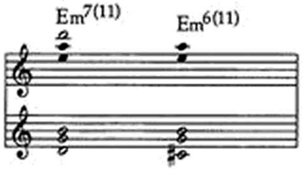
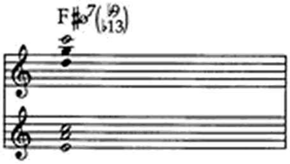
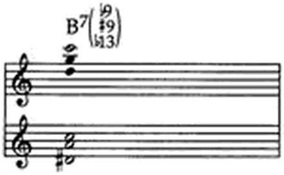

B9
B7(♭9)
B7(♭9 ♯11)

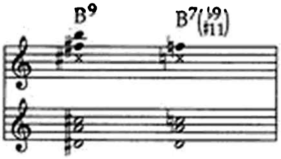

Em9
Em6(9)

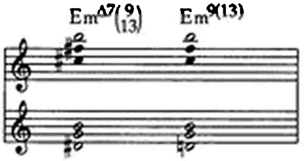

F♯ø7(11 ♭13)
F♯ø11

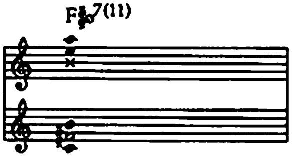

Em7(11)
Em6(11)


F♯ø7(♭9 ♭13)


B7(♭9 ♯9 ♭13)


B9
B7(♭9 ♯11)


EmΔ7(9 13)
Em9(13)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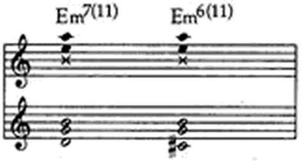
Em7(11)
Em6(11)

E minor

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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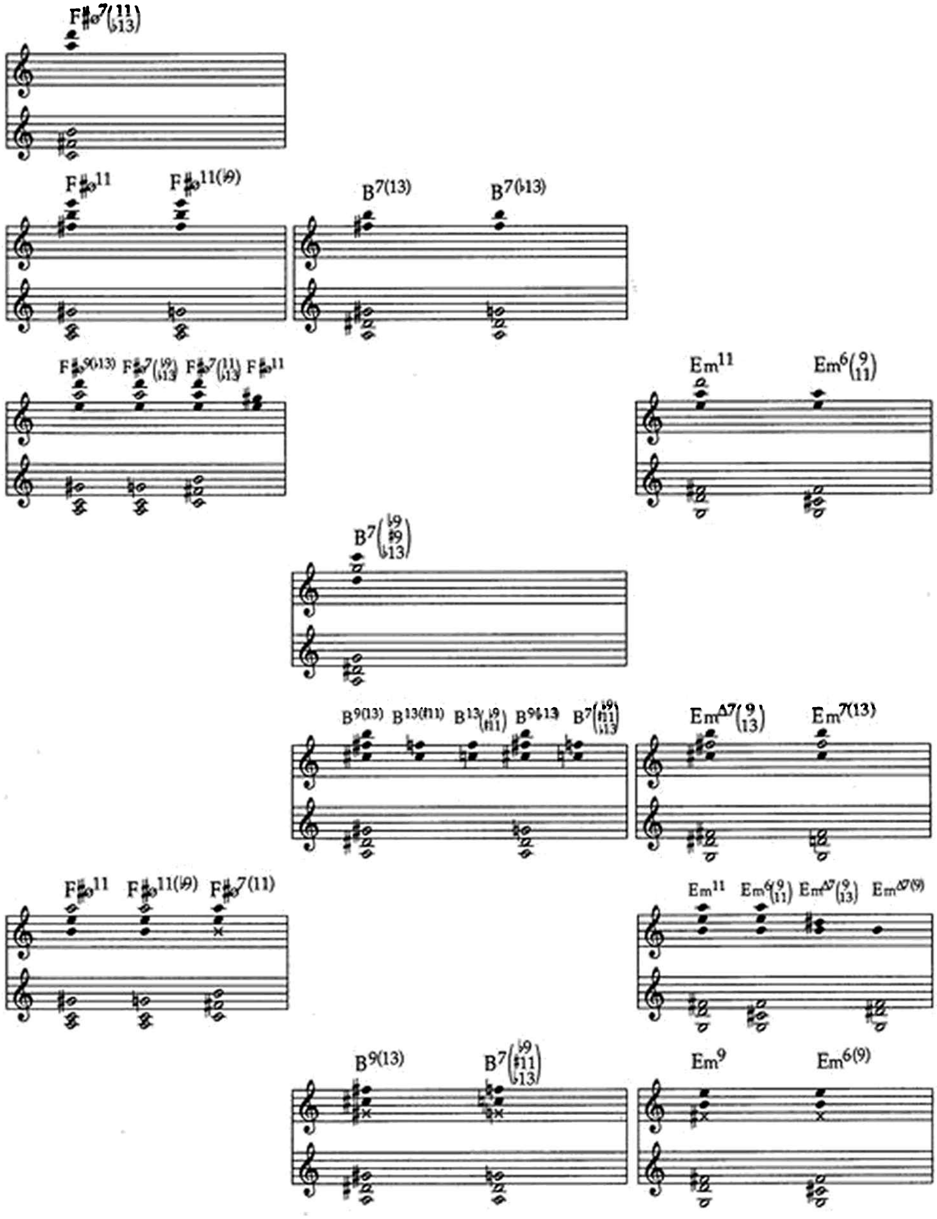

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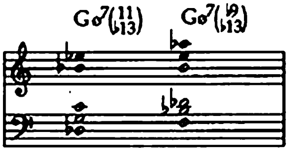

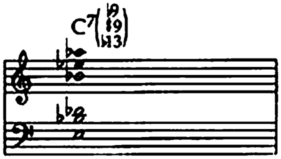

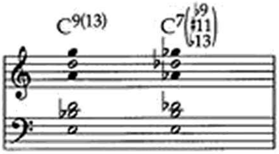

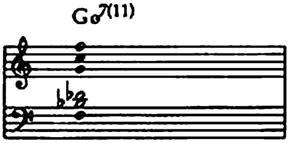

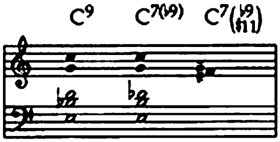

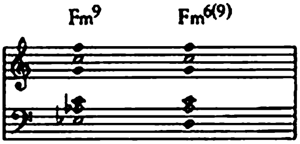

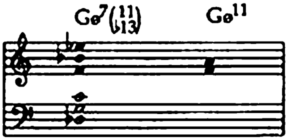

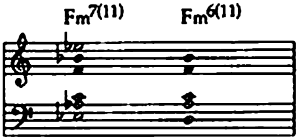

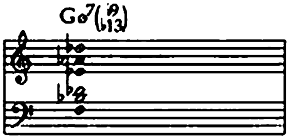

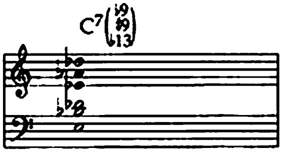

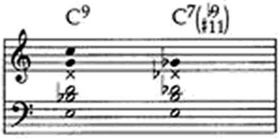

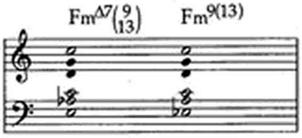

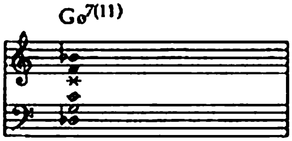

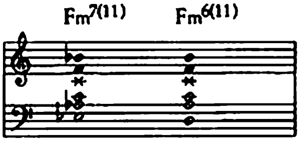

F minor

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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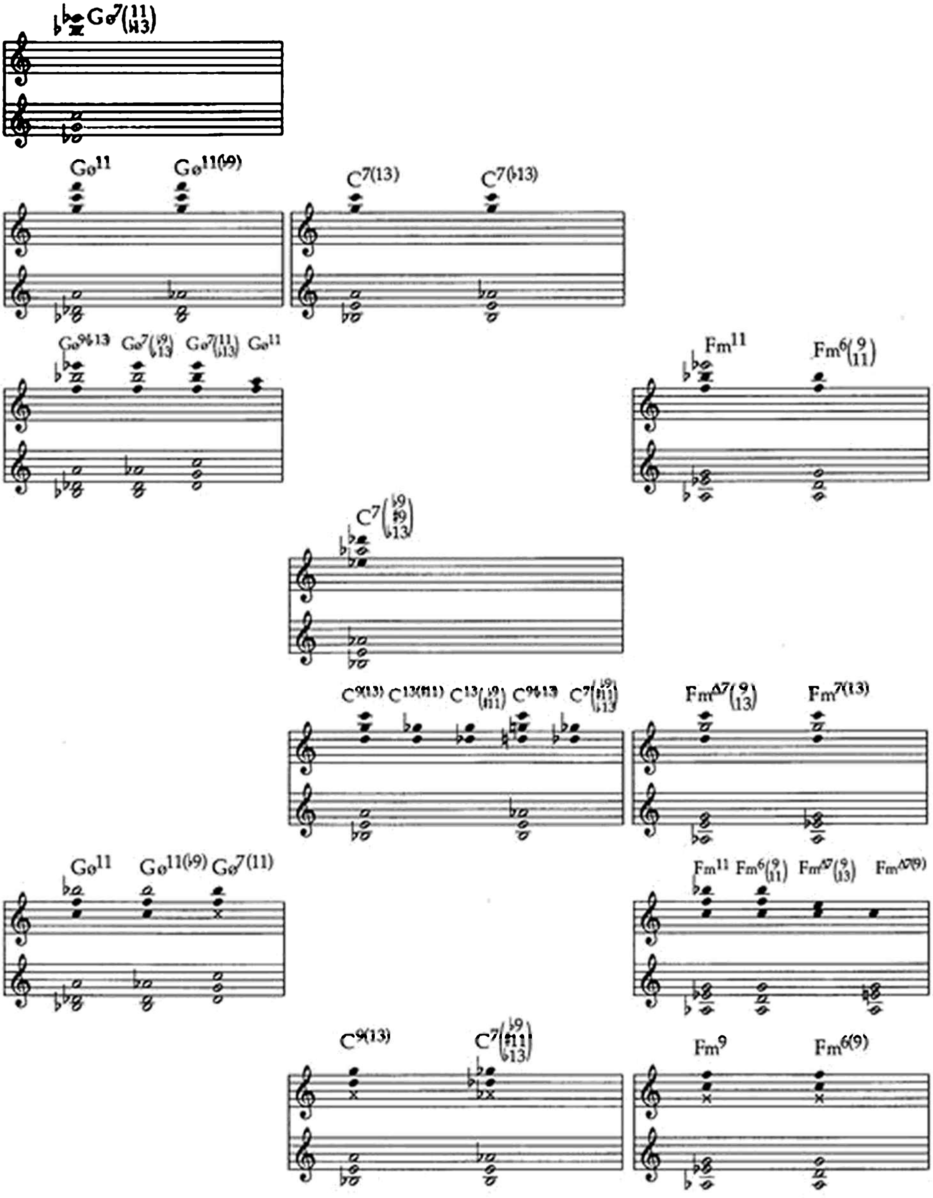

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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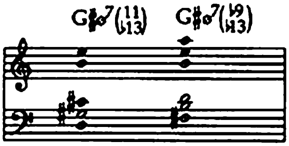

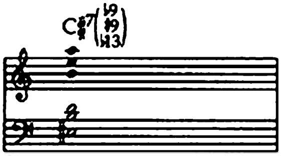

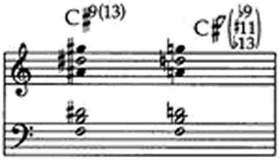

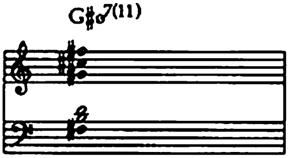

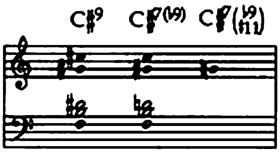

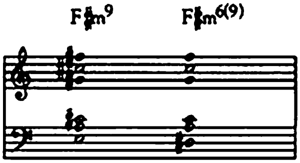

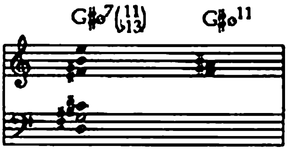

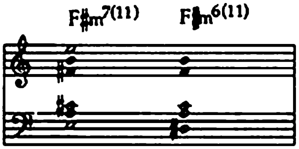

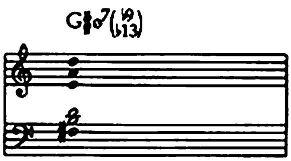

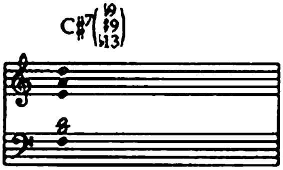

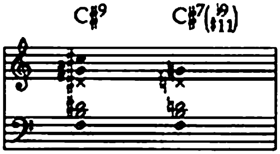

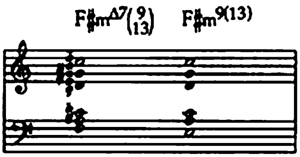

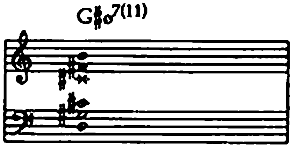

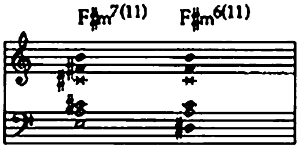

F♯ minor

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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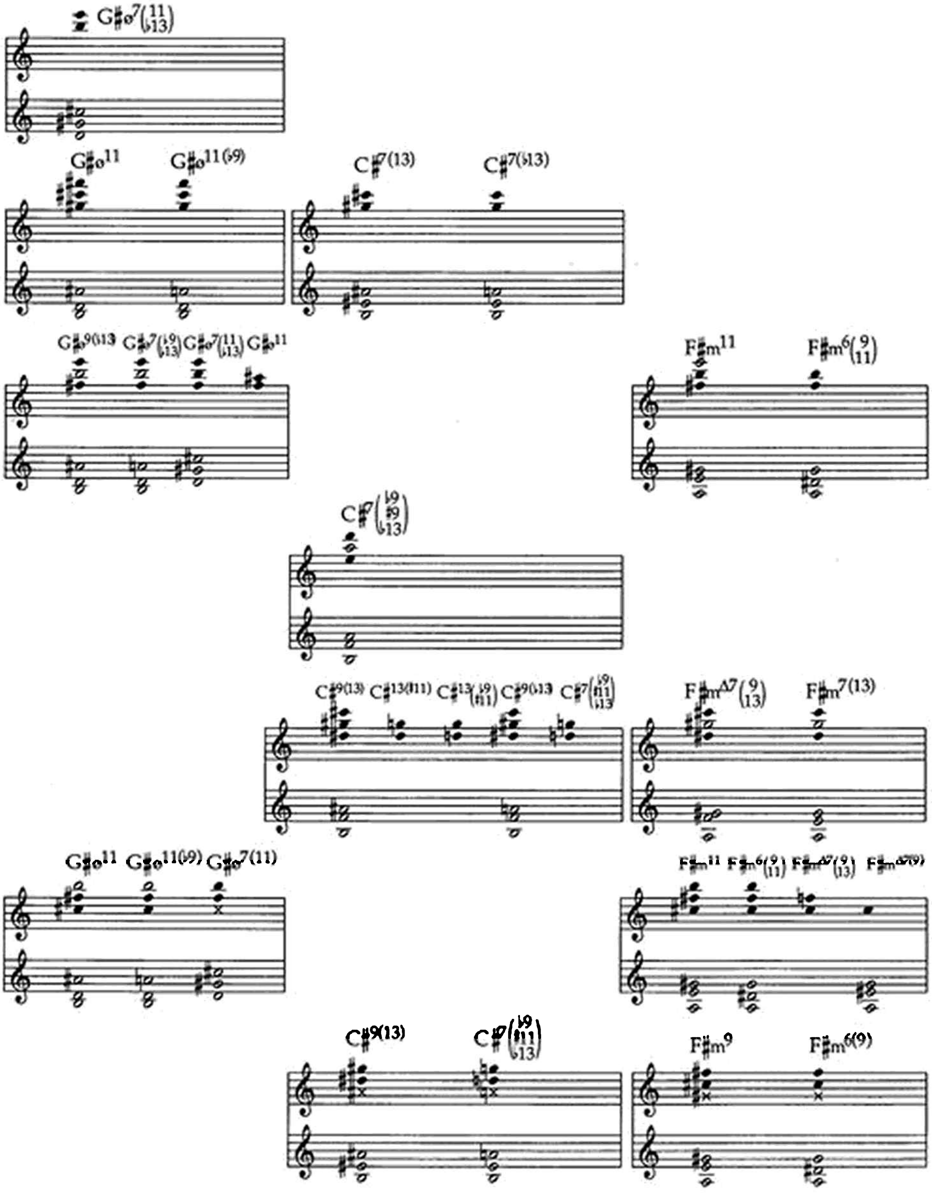
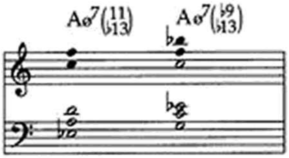


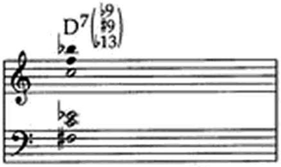
For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression. ●

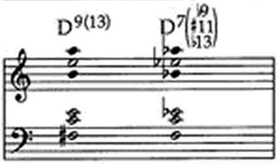
= RH note not doubled in LH

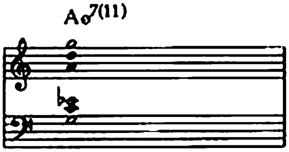
= LH note; RH note doubled in LH

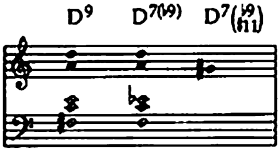
x = RH note doubled in LH at same octave

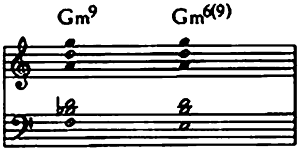


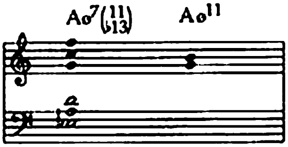


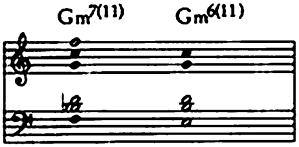


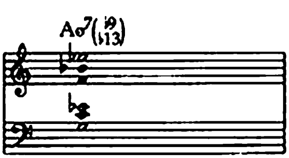


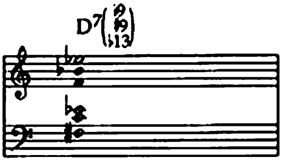


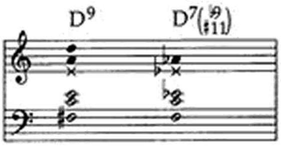


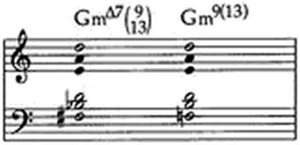


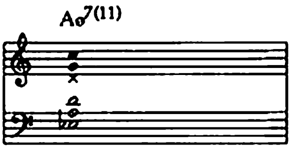


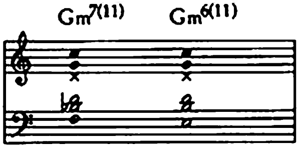












G minor

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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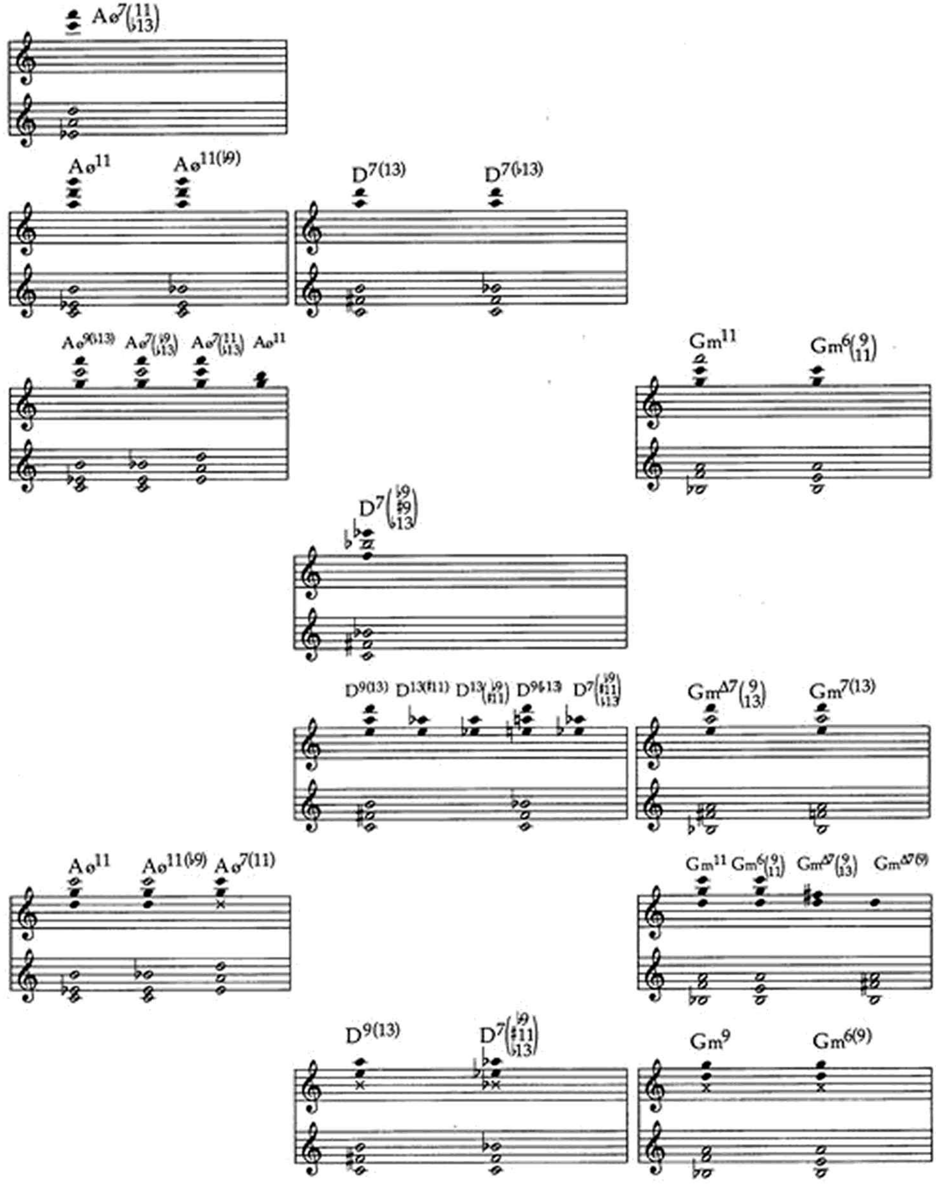
x = RH note doubled in LH at same octave



For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

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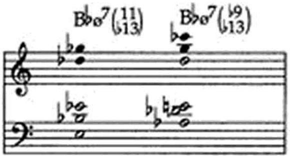
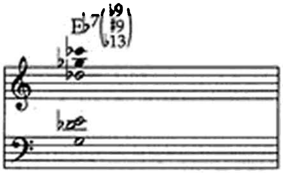
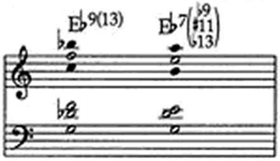
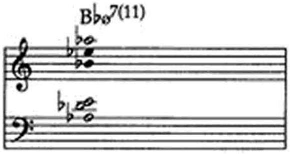
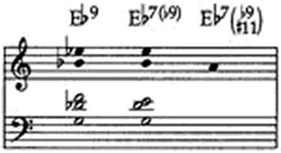
x = RH note doubled in LH at same octave

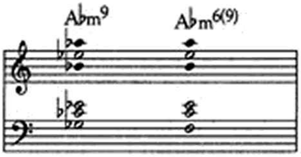


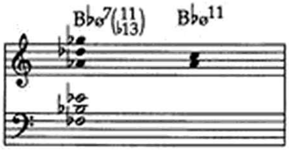


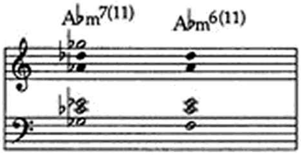


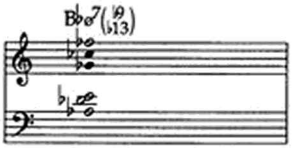


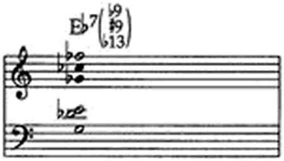


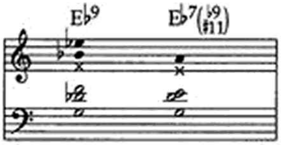


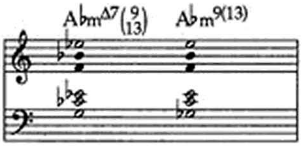


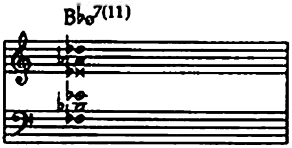


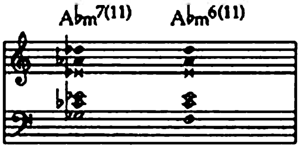












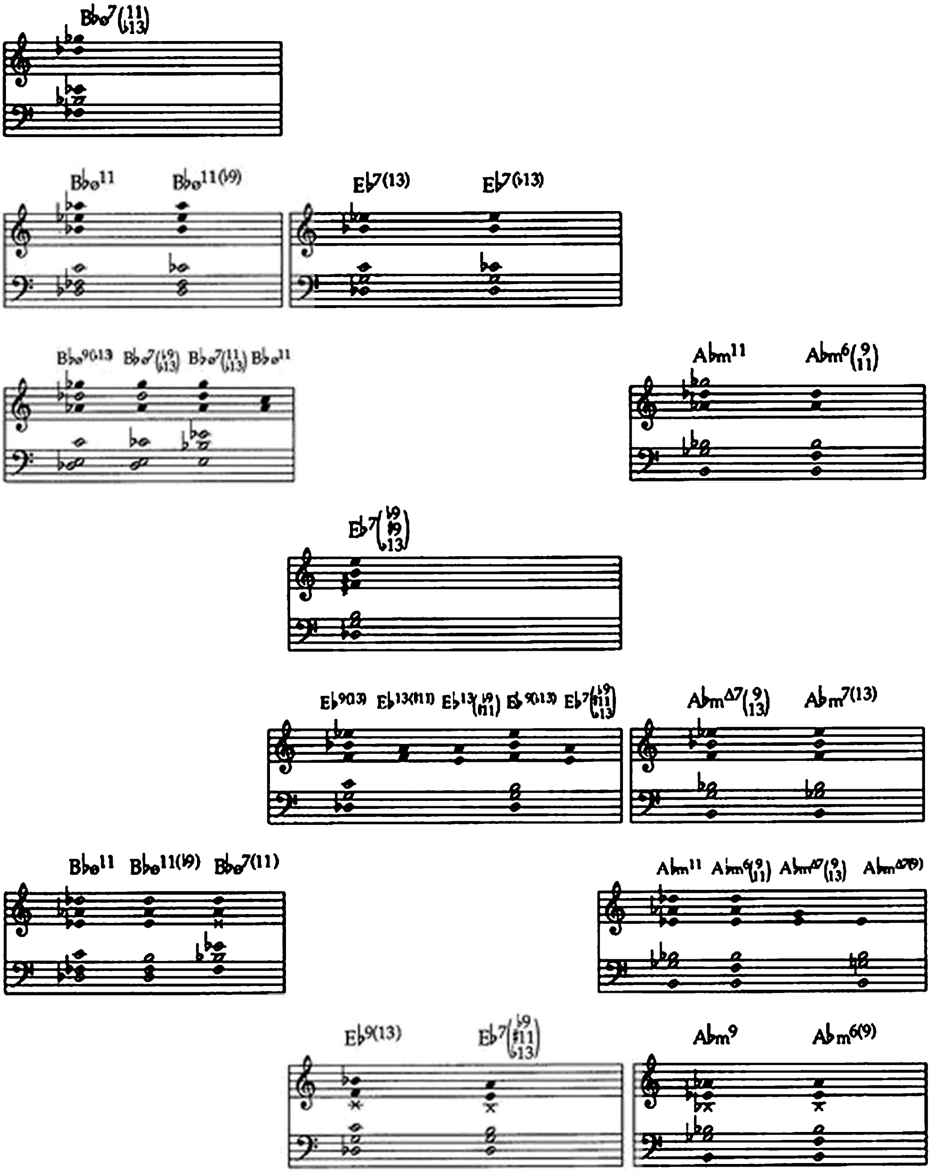
A♭ minor

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

⊘ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave

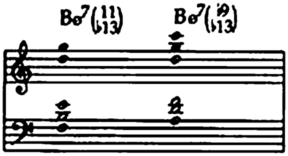


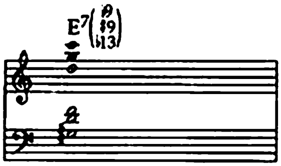
For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

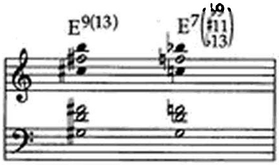
● = RH note not doubled in LH

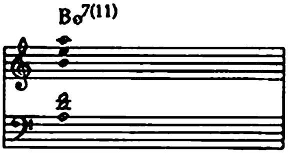
𝅗 = LH note; RH note doubled in LH

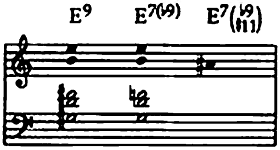
x = RH note doubled in LH at same octave

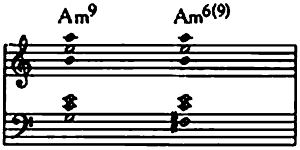


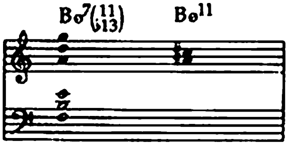


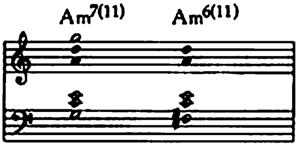


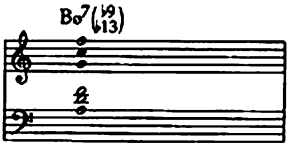


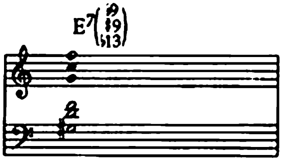


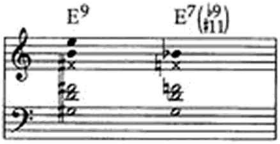


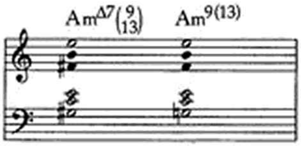


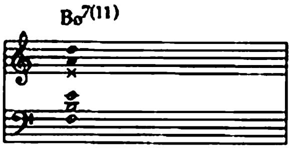


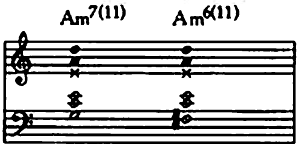












A minor

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

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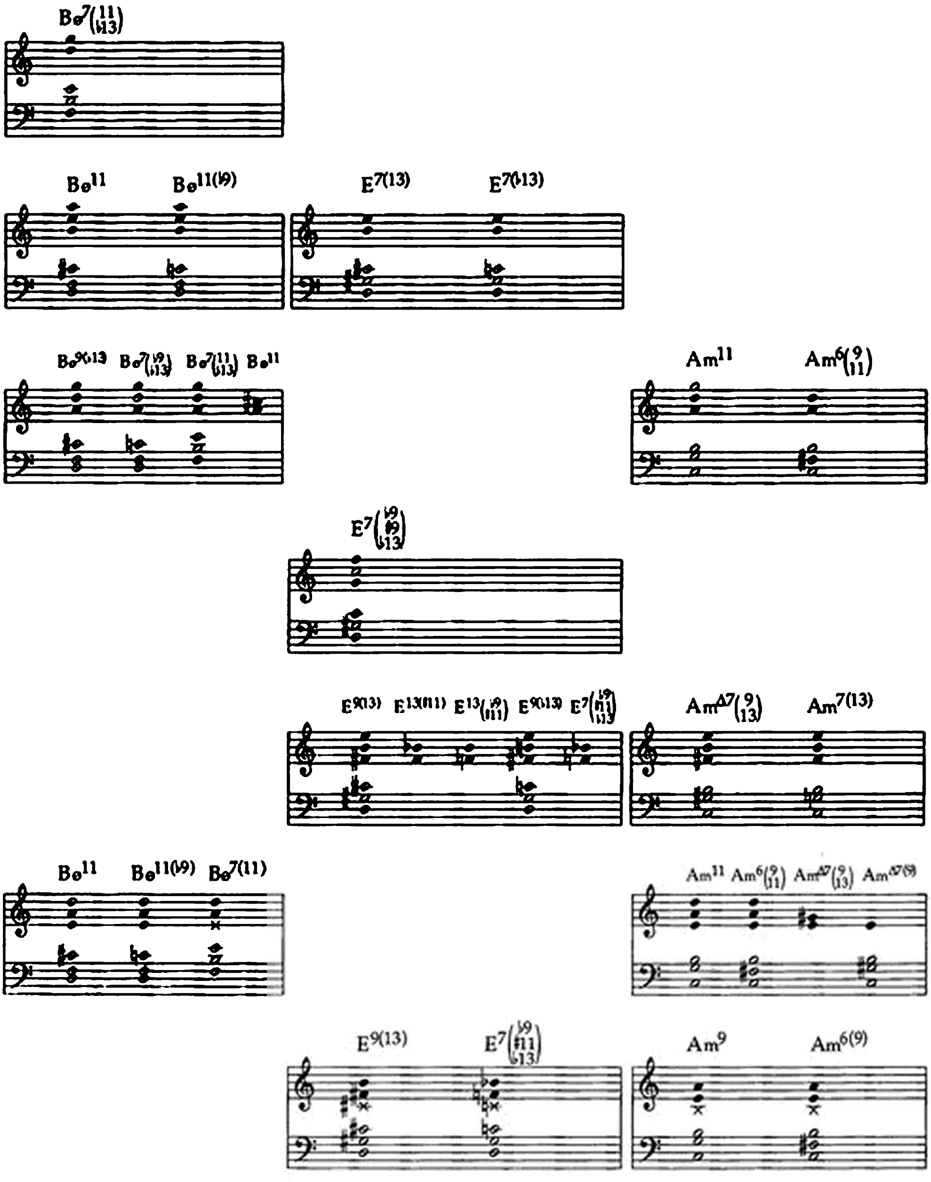

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

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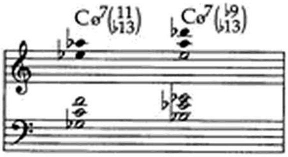
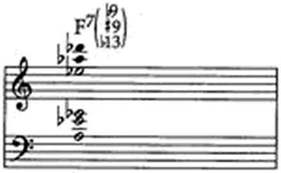
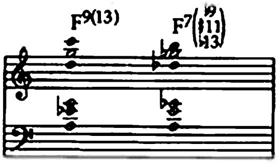
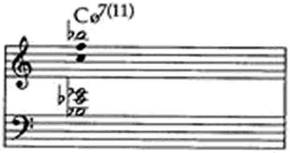
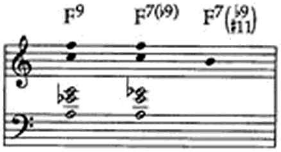
x = RH note doubled in LH at same octave

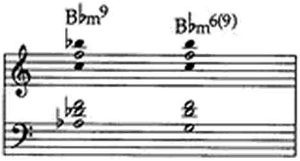


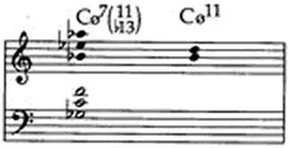


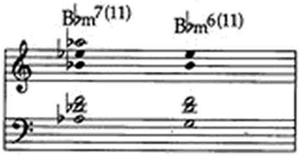


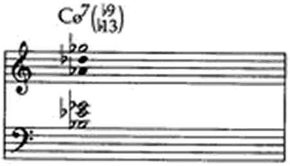


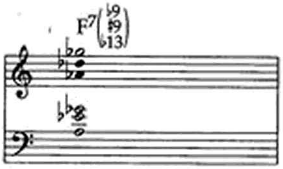


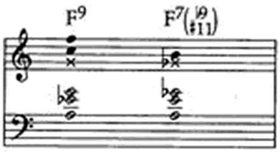


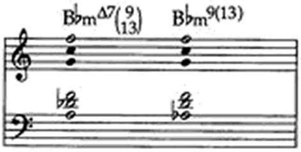


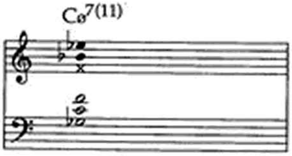


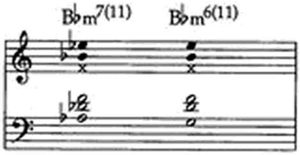












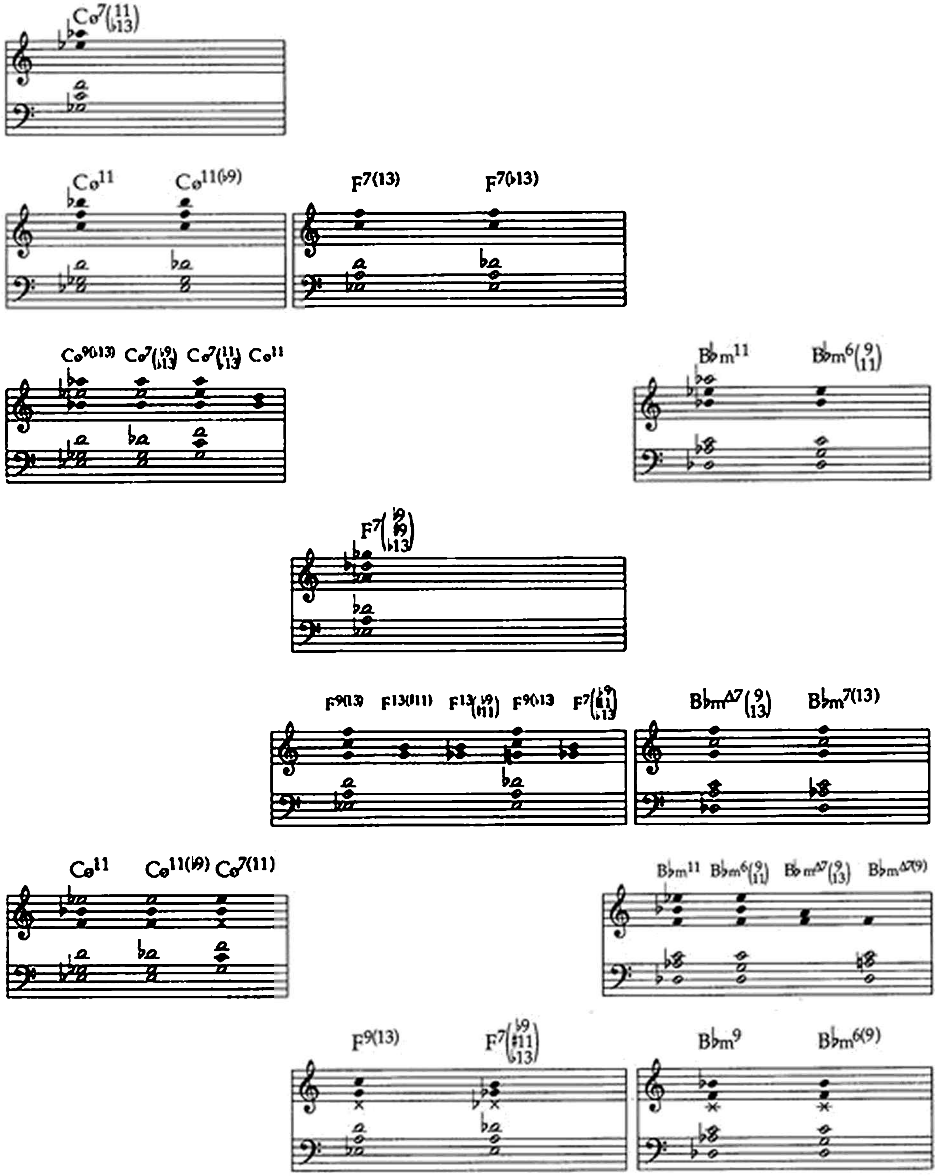
B♭ minor

For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

⊘ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave

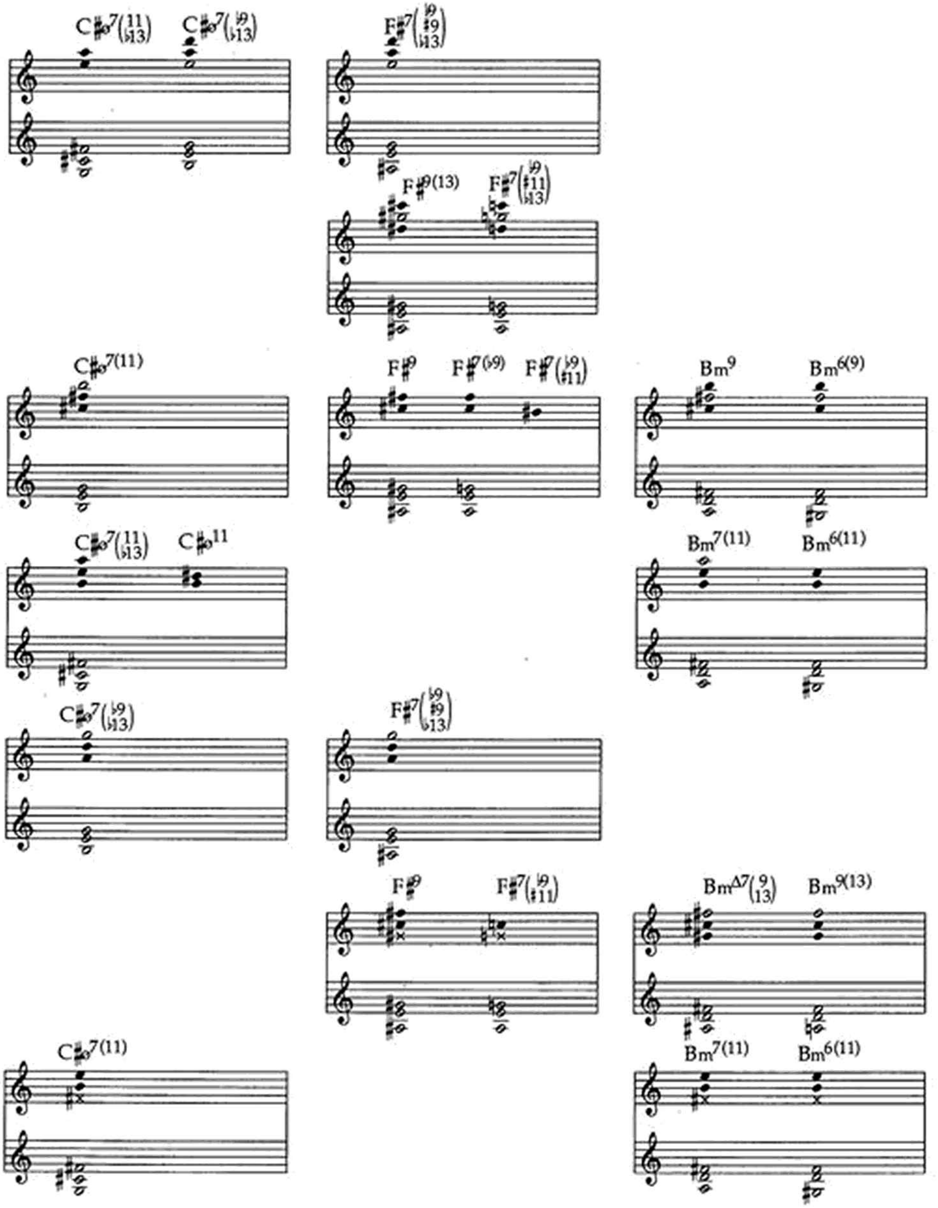


For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

● = RH note not doubled in LH

ø = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave



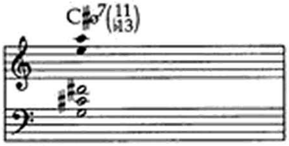
B minor

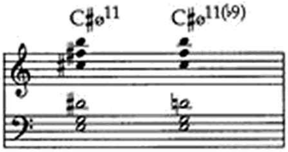
For smoothest connection, move to next highest or lowest 2-staff system for the next voicing in the II-V-I progression.

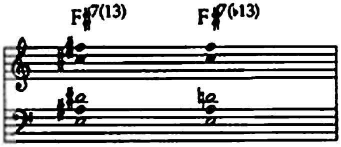
● = RH note not doubled in LH

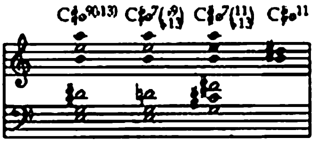
○ = LH note; RH note doubled in LH

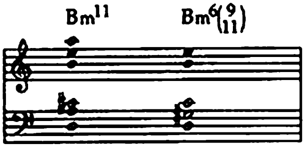
x = RH note doubled in LH at same octave

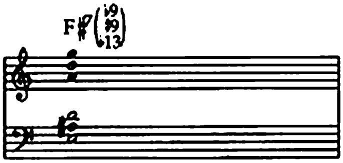

C♯ø7(11 ♭13)

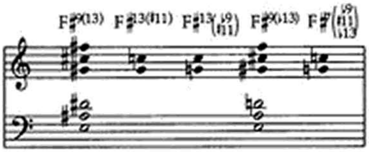

C♯ø11
C♯ø11(♭9)

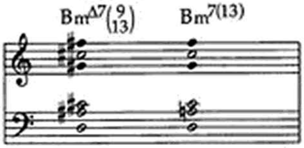

F♯7(13)
F♯7(♭13)

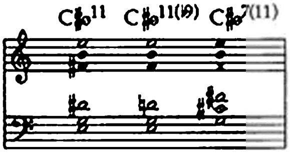

C♯ø9(13)
C♯ø7(♭9 13)
C♯ø7(11 13)
C♯ø11

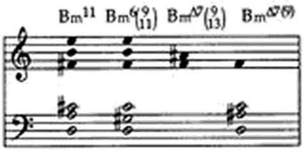

Bm11
Bm6(9 11)

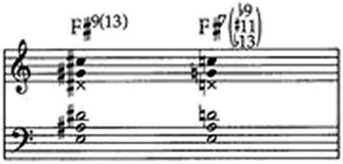

F♯7(♭9 ♯9 ♭13)

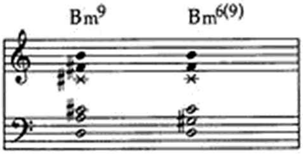

F♯9(13)
F♯13(♯11)
F♯13(♭9 ♯11)
F♯9(♭13)
F♯7(♭9 ♯11 ♭13)


BmΔ7(9 13)
Bm7(13)


C♯ø11
C♯ø11(♭9)
C♯ø7(11)


Bm11
Bm6(9 11)
BmΔ7(9 13)
BmΔ7(9)


F♯9(13)
F♯7(♭9 ♯11 ♭13)

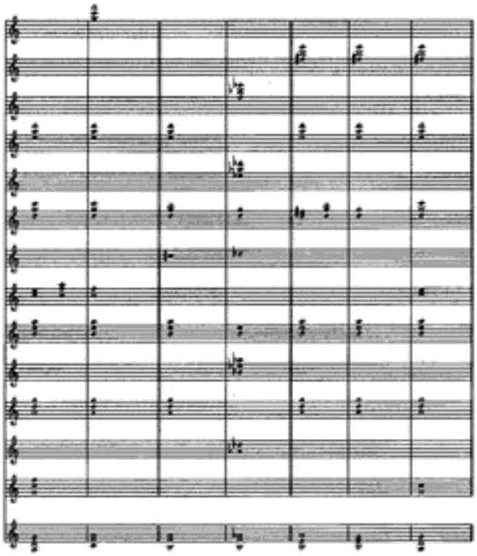

Bm9
Bm6(9)

ALL VOICINGS

Summary

Number of voicings	163
Keys	CM & Cm
II-V-Is	Complete
6-, 5-, 4-notes	Grouped together
Embedded voicings	Not shown (An embedded voicing is a voicing that is part of another voicing that has more notes.)
Included voicings	All LH voicings (pp. 72-74) All RH single notes, P4th intervals, quartal chords, and So What voicings (pp. 75-89)
Excluded voicings	Voicings with incompatible extensions notes incompatible with scale single RH notes not P4th above highest LH note (except So What variation) Δ7 with m7 in minor I chord m2nd/m9th between notes in LH & RH (only if RH note not doubled in LH)
Layout (RH)	Voicings with same lowest RH note on same staff

Layout (LH) Treble & bass clef voicings on separate pages



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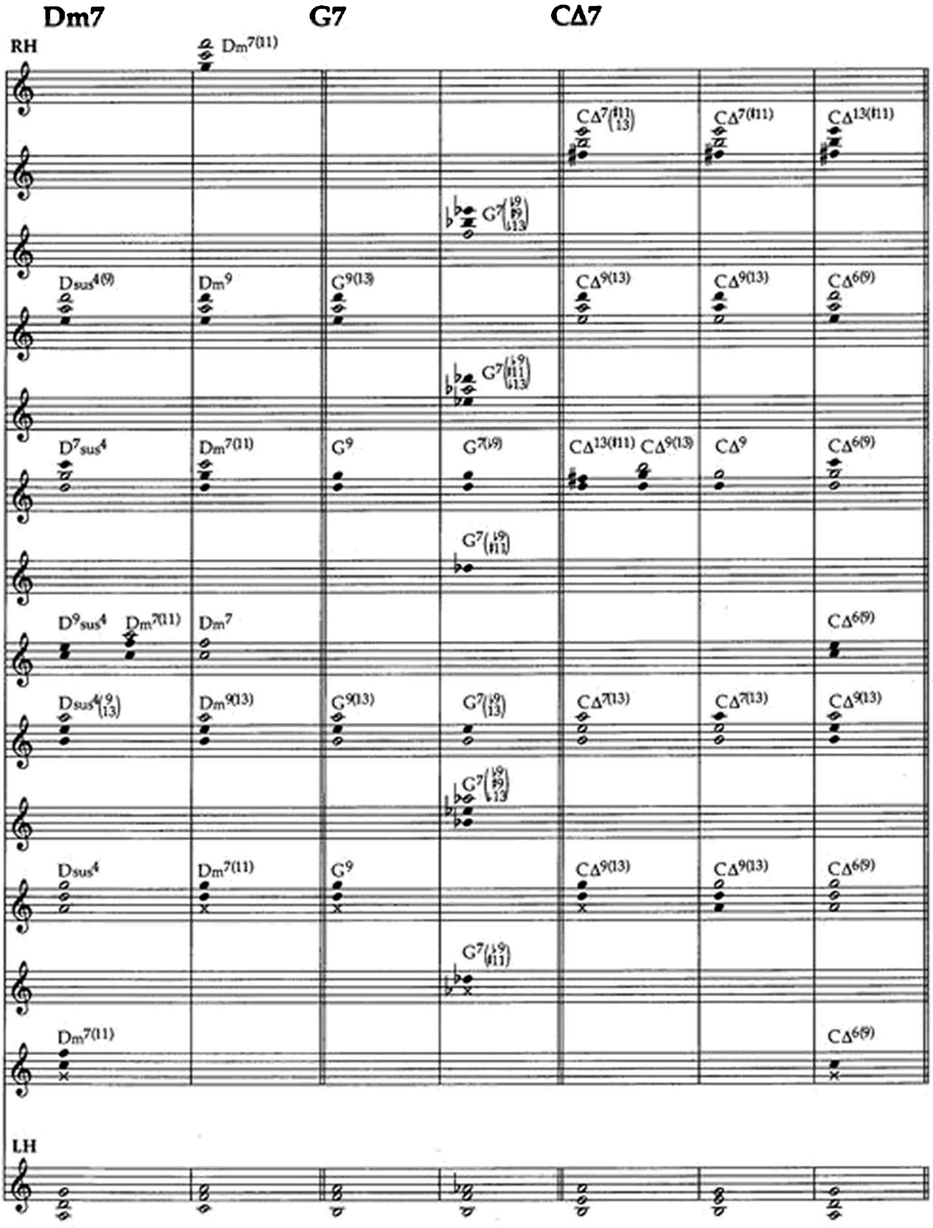
Dm7
G7
CΔ7
RH
Dm7(11)
CΔ7(#11 13)
CΔ7(#11)
CΔ13(#11)
G7(b9 #9 b13)
Dsus4(9)
Dm9
G9(13)
CΔ9(13)
CΔ9(13)
CΔ6(9)
G7(b9 11 b13)
D7sus4
Dm7(11)
G9
G7(b9)
CΔ13(#11)
CΔ9(13)
CΔ9
CΔ6(9)
G7(b9 #11)
D9sus4
Dm7(11)
Dm7
CΔ6(9)
Dsus4(9 13)
Dm9(13)
G9(13)
G7(b9 13)
CΔ7(13)
CΔ7(13)
CΔ9(13)
G7(b9 #9 13)
Dsus4
Dm7(11)
G9
CΔ9(13)
CΔ9(13)
CΔ6(9)
G7(b9 #11)
Dm7(11)
CΔ6(9)
LH

C major

● = RH note not doubled in LH

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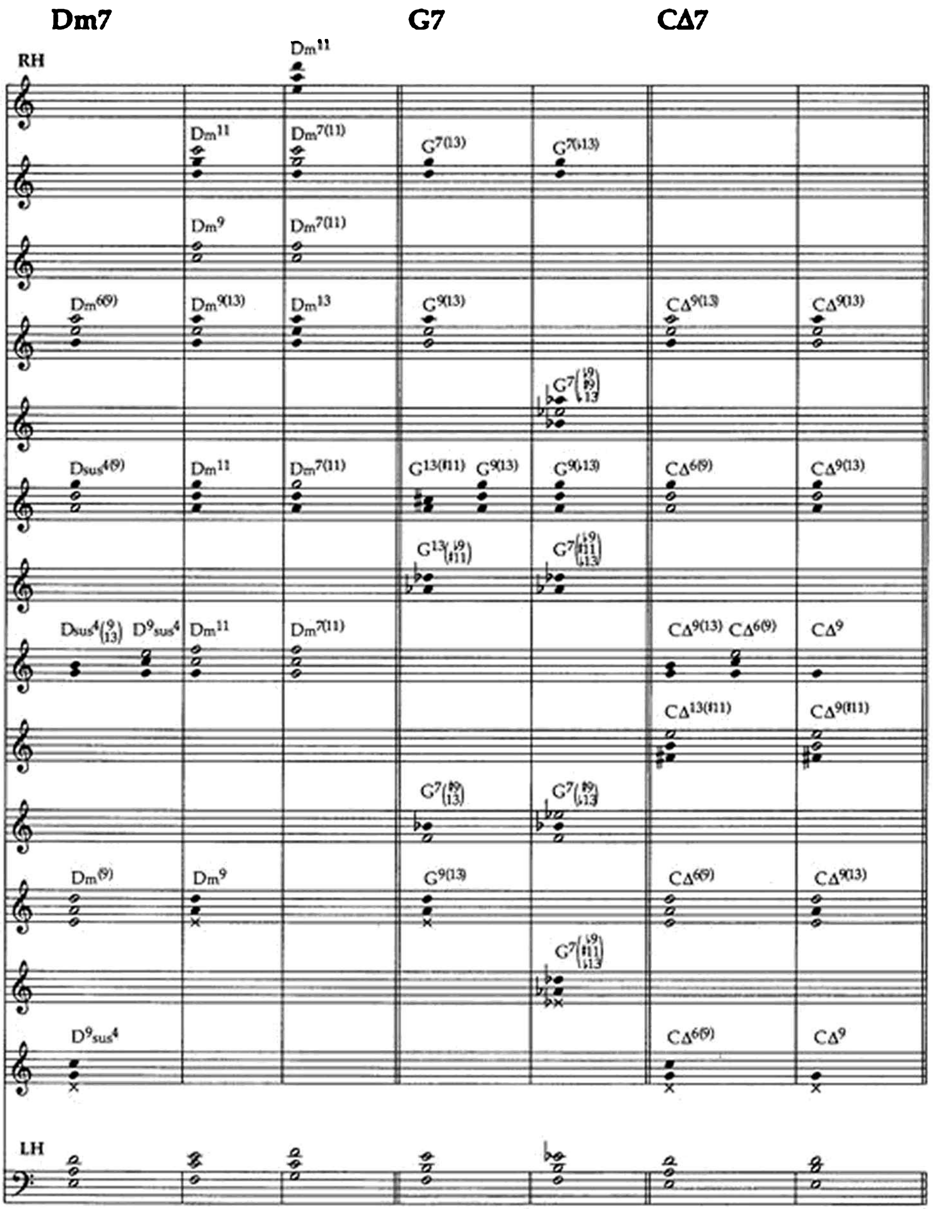
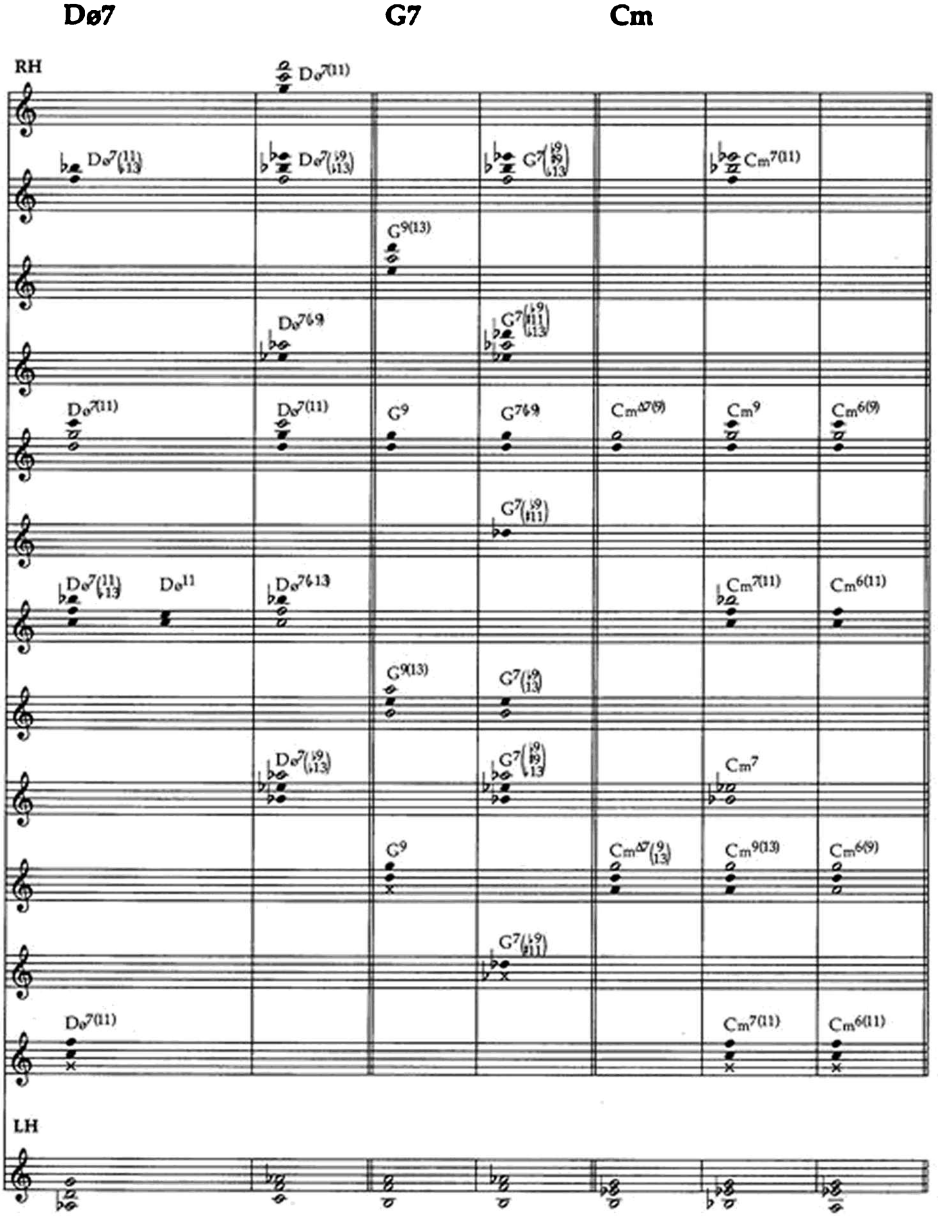


● = RH note not doubled in LH

○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave

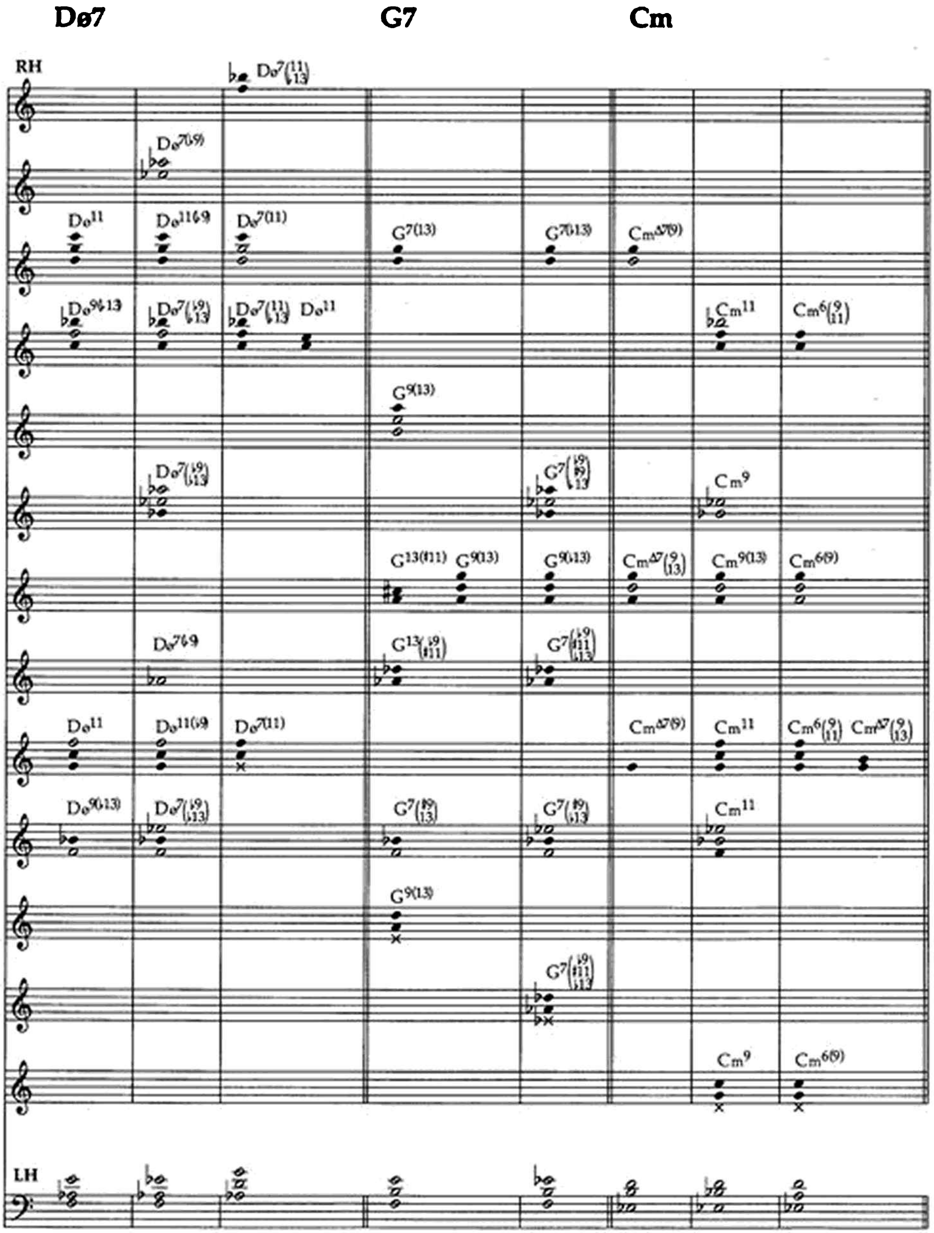


C minor

● = RH note not doubled in LH

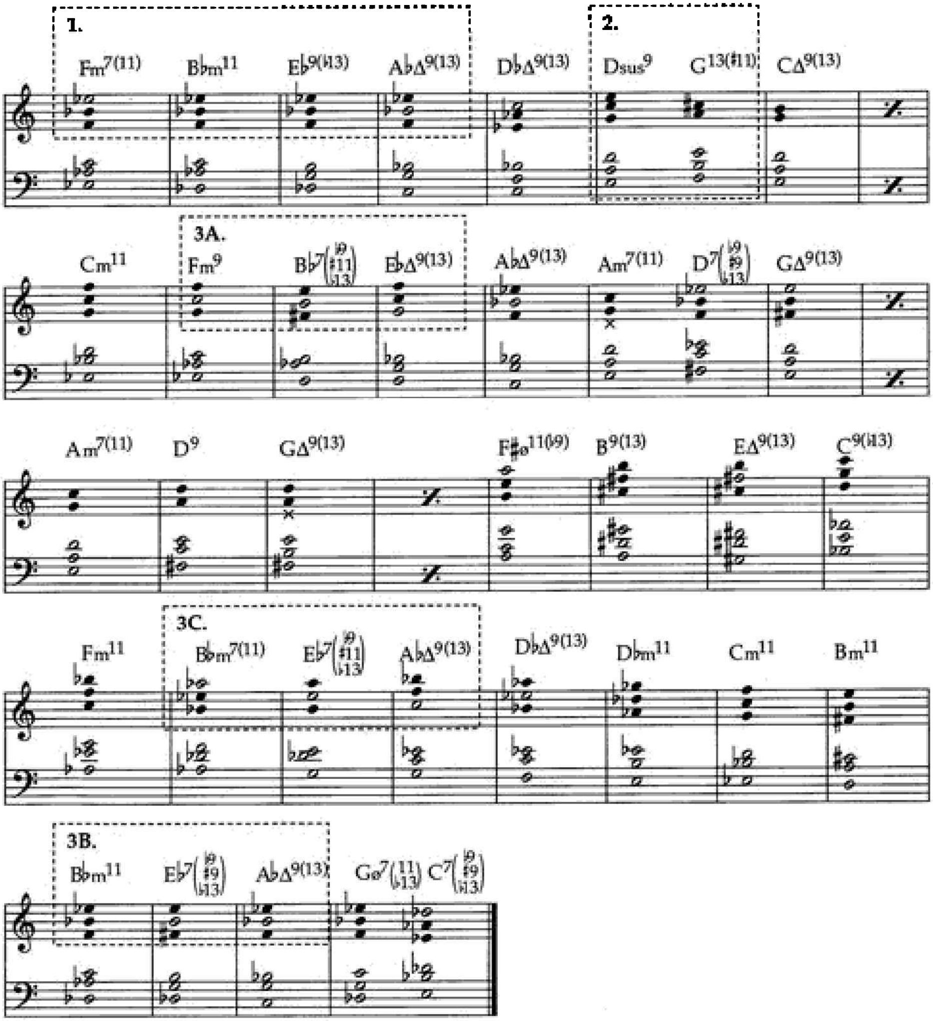
○ = LH note; RH note doubled in LH

x = RH note doubled in LH at same octave


Dø7
G7
Cm
RH
Dø7(11 ♭13)
Dø7(♭9)
Dø11
Dø11(♭9)
Dø7(11)
G7(13)
G7(13)
CmΔ7(9)
Dø9(♭13)
Dø7(♭9 ♭13)
Dø7(11 ♭13)
Dø11
Cm11
Cm6(9 11)
G9(13)
Dø7(♭9 ♭13)
G7(♭9 ♯9 ♭13)
Cm9
G13(♯11)
G9(13)
G9(13)
CmΔ7(9 13)
Cm9(13)
Cm6(9)
Dø7(♭9)
G13(♭9 ♯11)
G7(♭9 ♯11 ♭13)
Dø11
Dø11(♭9)
Dø7(11)
CmΔ7(9)
Cm11
Cm6(9 11)
CmΔ7(9 13)
Dø9(13)
Dø7(♭9 ♭13)
G7(♯9 13)
G7(♯9 ♭13)
Cm11
G9(13)
G7(♭9 ♯11 ♭13)
Cm9
Cm6(9)
LH

VOICINGS FOR A JAZZ STANDARD

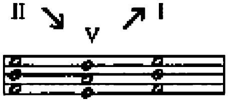
The following example shows one possible application of the quartal voicings in this book to the chord progression for a well-known jazz standard.



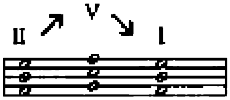
1. The same RH quartal chord (F - B♭ - E♭) can be used as part of a series of chords (in this case, 4 consecutive chords).

2. Adjacent voicings with different number of notes can be used.
3. Chromatically parallel RH quartal chords can be used for the II-V-I progression.

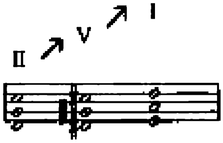
A.



B.



C.



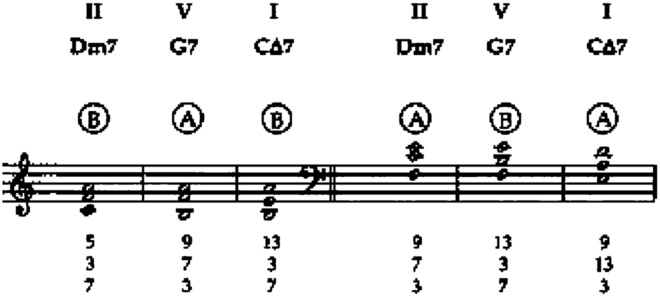
DERIVING THE VOICINGS

LH Voicings

Standard LH A/B voicings[1]

Ⓐ voicings - 3rd of the chord is the lowest note

Ⓑ voicings - 7th of the chord is the lowest note



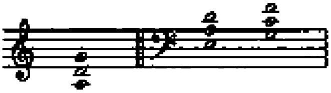
- A/B voicings alternate through the II-V-I progression (A-B-A or B-A-B).
- A and B I chord voicings are quartal.

- The V chord Ⓑ voicing is nearly quartal (contains a tritone and P4th).
- The range for all notes in the LH voicings (in any key) is an octave on either side of middle C.[2]

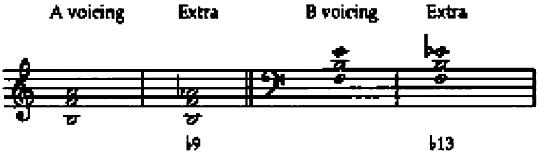
Extra LH voicings

Chord **Extra voicings**

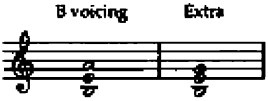
II (Dm7) • three quartal voicings no more than a M2nd away from V chord voicings



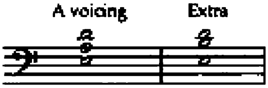
V (G7) • two voicings with chromatically altered extensions (♭9 and ♭13)



I (CΔ7) • one voicing in which 5 substitutes for 13

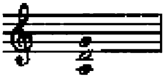


• one voicing in which 7 substitutes for 13



(While the above extra I chord voicings are not quartal, they are included because they are common variations on true quartal I chord voicings.)

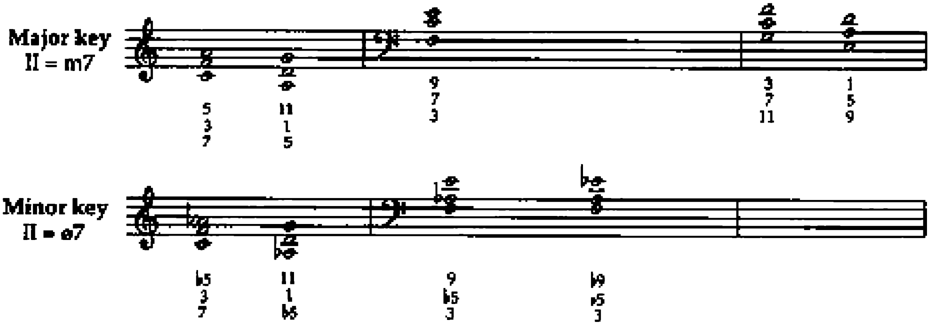
• one quartal voicing no more than a M2nd away from a V chord voicing



Minor keys

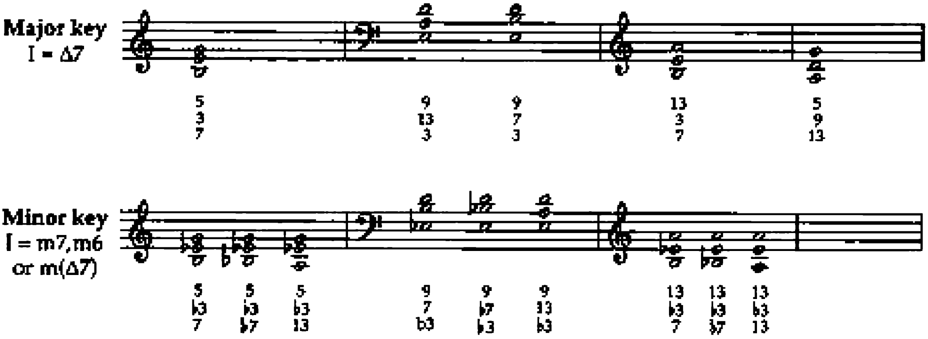
Modifications to the major key LH voicings for II and I chords are necessary for II and I chords in minor keys (V chord voicings remain the same in major or minor keys because the quality of the V chord—dominant 7th—remains the same for major and minor keys).

II chord modifications



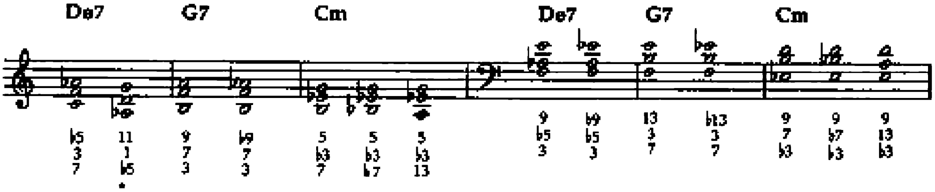
Comment	5 becomes ♭5 for ø7	♭5 replaces 7 to distinguish ø7 & m7		no idiomatic modification possible
		9 from Locrian ♮2 scale	♭9 from Locrian scale	

I chord modifications



Comment	3 becomes ♭3; b7 & 13 may replace Δ7	3 becomes ♭3; 7 & b7 may replace 13	3 becomes ♭3, but not idiomatic	no idiomatic modification possible

Summary of LH minor key voicings

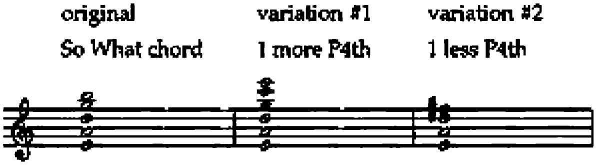


* The one exception to the guideline that voicings may be no more than a M2nd away from the next voicing in the II-V-I progression is the 11-1-♭5 voicing which moves 3 half-steps to either the A or B LH voicing (treble and bass clef above) for the V chord.

So What Chord

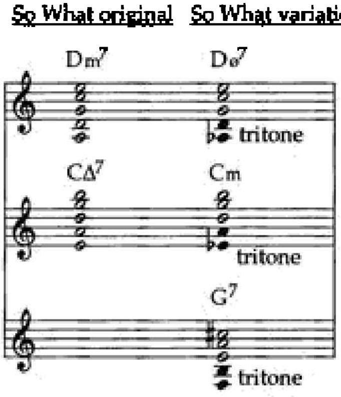
4- and 6-note variations

The So What chord is 3 P4ths and a M3rd on top. In order to have So What chords compatible with 4-and 6-note quartal chords, variations on the So What chord may be developed by adding or subtracting a P4th. The resulting chords still retain much of the sound of the So What chord because they still contain several P4ths with a M3rd on top.



Minor key variations

Because no minor key LH voicing or LH V chord voicing is a true quartal chord, another variation in the So What chord is necessary in order to create So What voicings for minor keys. A single change to the So What chord—a tritone, not a P4th, as the lowest interval of the chord—can create minor key So What voicings. (The LH V chord So What voicing—a P4th and a tritone—will work for both minor keys and major keys.)

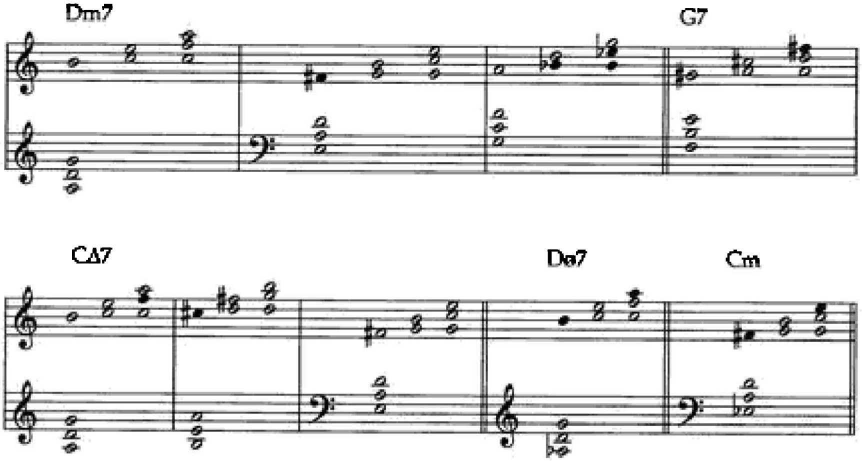


Summary of So What chord and variations

Only quartal LH voicings or LH voicings with the tritone variation (page 75) can be used as part of a So What chord. The following shows the So What chord and its 4- and 6-note variations based on these LH voicings.

● = incompatible RH note (not an extension for the prevailing chord);

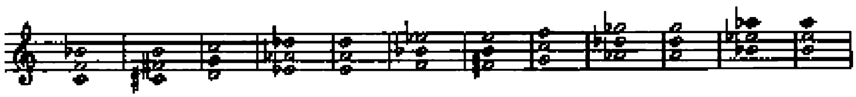
voicings containing such notes are excluded



RH Voicings

RH quartal voicings

Quartal voicings for the RH may be produced by stacking two P4ths on each note of the chromatic scale.



Incompatible notes in RH voicings

Not all RH quartal voicings can be used with all chords in the II-V-I progression. Below are listed several principles by which RH quartal voicings will be omitted and which are reflected in Table 1, "Excluded notes in RH voicings" (pages 79-89).

The remaining voicings not excluded are included in the *All Voicings* section (pages 65-69).

Incompatible notes

RH voicings are excluded if they contain a note that is incompatible with the prevailing chord (that is, is not part of the chord or its traditional extensions). For reference, scales that contain all idiomatic chord tones and extensions are included for each chord in Table 1. (Not every scale used by an improviser needs to be included in order to show all possible chord tones and extensions.)

Single notes

Single RH notes are excluded if they are not a P4th above the highest LH note (in order to retain some connection to quartal harmony). The only exception is the 4-note variation of the So What chord in which the single RH note is a M3rd above the highest LH note. (All P4th intervals and 3-note quartal chords are included for the RH.)

Conflicting chord tones

A RH quartal voicing is excluded if it contains a note that

- is a different chromatic version of the same extension in the LH:

  V chords:

  ♭9 & 9
  9 & ♯9 (♭9 & ♯9 is allowed)
  13 & ♭13

  II chords:

  ♭9 & 9

- is the m7th of a minor key I chord that also contains the M7th (and vice versa), or
- forms a m9th or m2nd with a note in a LH voicing (and is not doubled in the LH).

These voicings are excluded to avoid harmonic conflicts. The m2nd/m9th is an uncharacteristic dissonance for quartal chords, and different versions of the same extension in most cases are not idiomatic.

So What chords

So What voicings are included in Table 1. Assuming the LH plays the lower 3 notes in every voicing, it is not necessary to list all chromatic RH components of So What chords: for any given LH voicing that can support a So What chord (quartal or tritone/P4th variation), there are only 3 RH So What voicings possible (one So What chord and two variations).

Excluding RH quartal voicings for a single incompatible note

By including all RH single notes, intervals, and 3-note chords, no possible voicing is missed by excluding a voicing even if only one of its notes are incompatible (because the note or notes not incompatible are included elsewhere as valid voicings).

Two or more incompatible notes

Some voicings may have two or three incompatible RH notes. Only one note is sometimes indicated in Table 1 as incompatible—usually a note not compatible with the prevailing scale—because only one note is sufficient to exclude a voicing.

Incompatible note doubled in the LH

Voicings with an incompatible note that is doubled in the LH are not excluded.

Table 1 - Excluded notes in RH Voicings

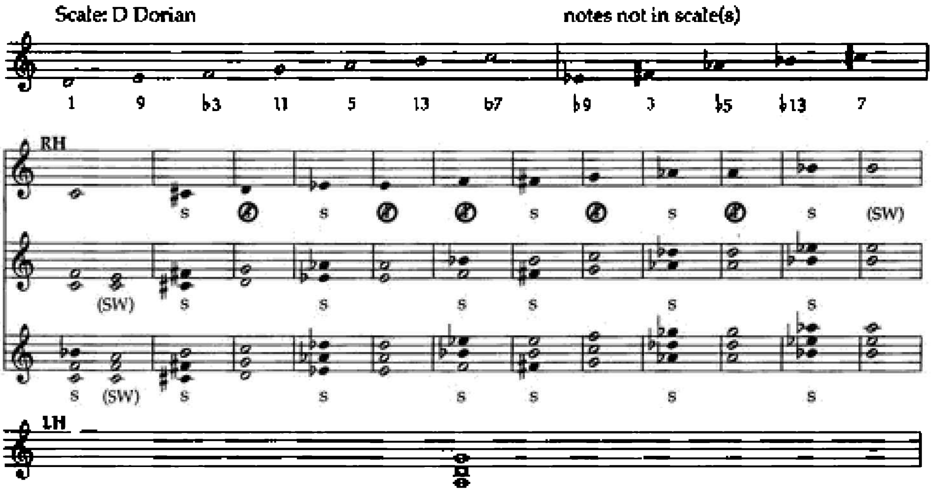
All RH quartal voicings—single notes, P4th intervals, 3-note quartal chords, and the RH component of the So What chord and its variations—are shown with every LH voicing to determine which RH voicings are incompatible with the LH voicing. Notes incompatible with the prevailing scale are the same for each chord regardless of the LH voicing, and so are duplicated for each LH voicing of the same chord in the three staves above the voicing.

Key

●	excluded RH note
7,9,13	voicing with conflicting chord tones or extensions
m9	voicing with m9th (or m2nd) interval
◉	voicing with single RH note not a P4th above highest LH note
s	voicing with note incompatible with prevailing scale(s)
SW	So What voicing or variation

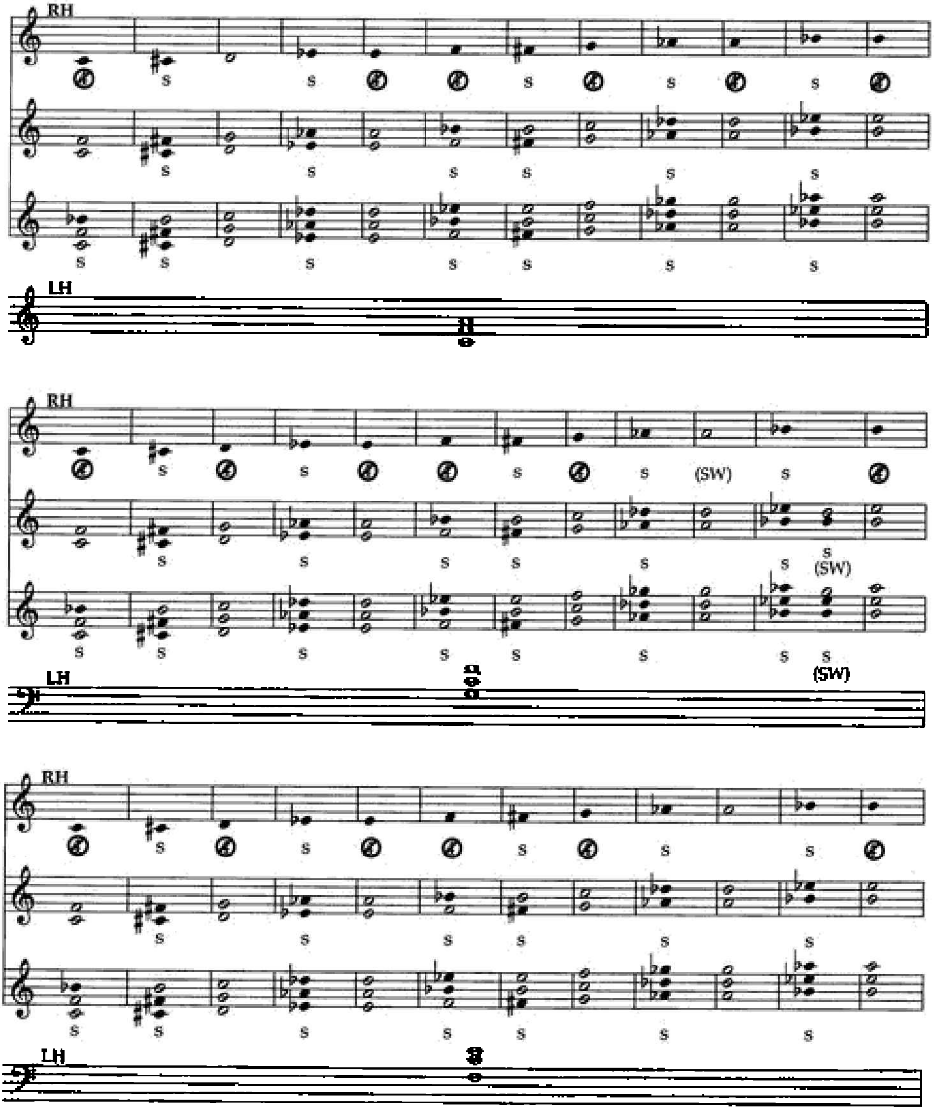
C MAJOR

II chord - Dm7



Key

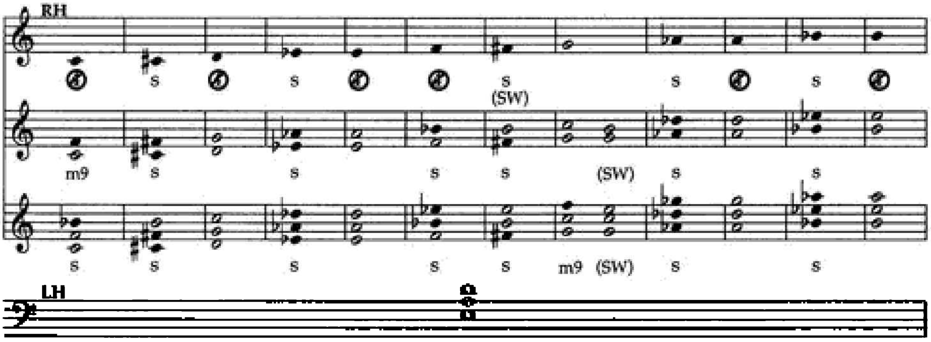
•	excluded RH note
7,9,13	voicing with conflicting chord tones or extensions
m9	voicing with m9th (or m2nd) interval
⊘	voicing with single RH note not a P4th above highest LH note
s	voicing with note incompatible with prevailing scale(s)
SW	So What voicing or variation



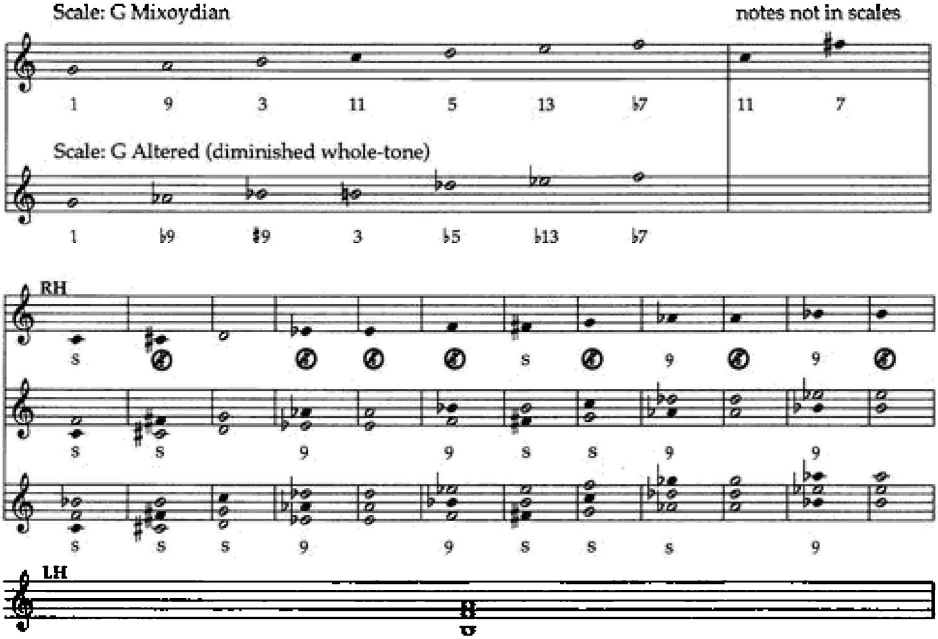
Key

● excluded RH note

7,9,13	voicing with conflicting chord tones or extensions
m9	voicing with m9th (or m2nd) interval
④	voicing with single RH note not a P4th above highest LH note
s	voicing with note incompatible with prevailing scale(s)
SW	So what voicing or variation

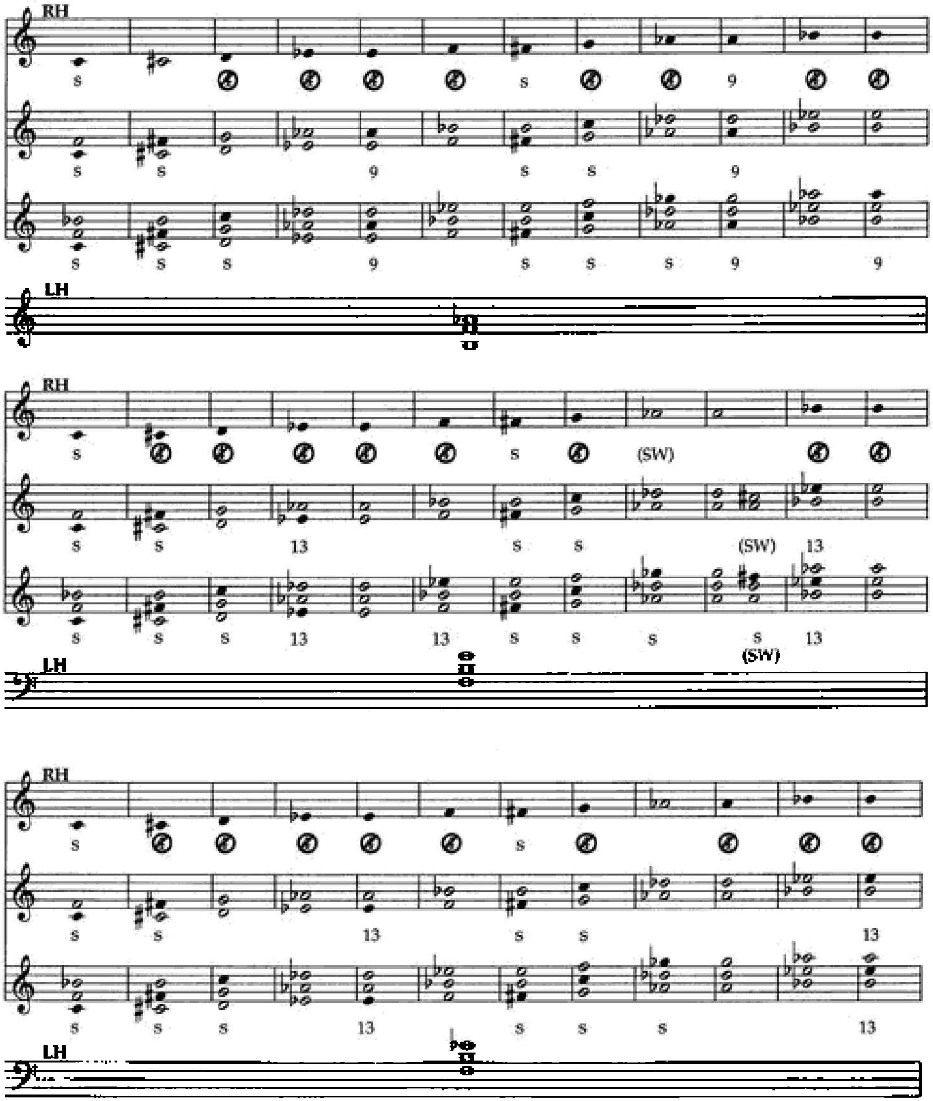


V chord - G7



Key

●	excluded RH note
7,9,13	voicing with conflicting chord tones or extensions
m9	voicing with m9th (or m2nd) interval
◉	voicing with single RH note not a P4th above highest LH note
s	voicing with note incompatible with prevailing scale(s)
SW	So What voicing or variation

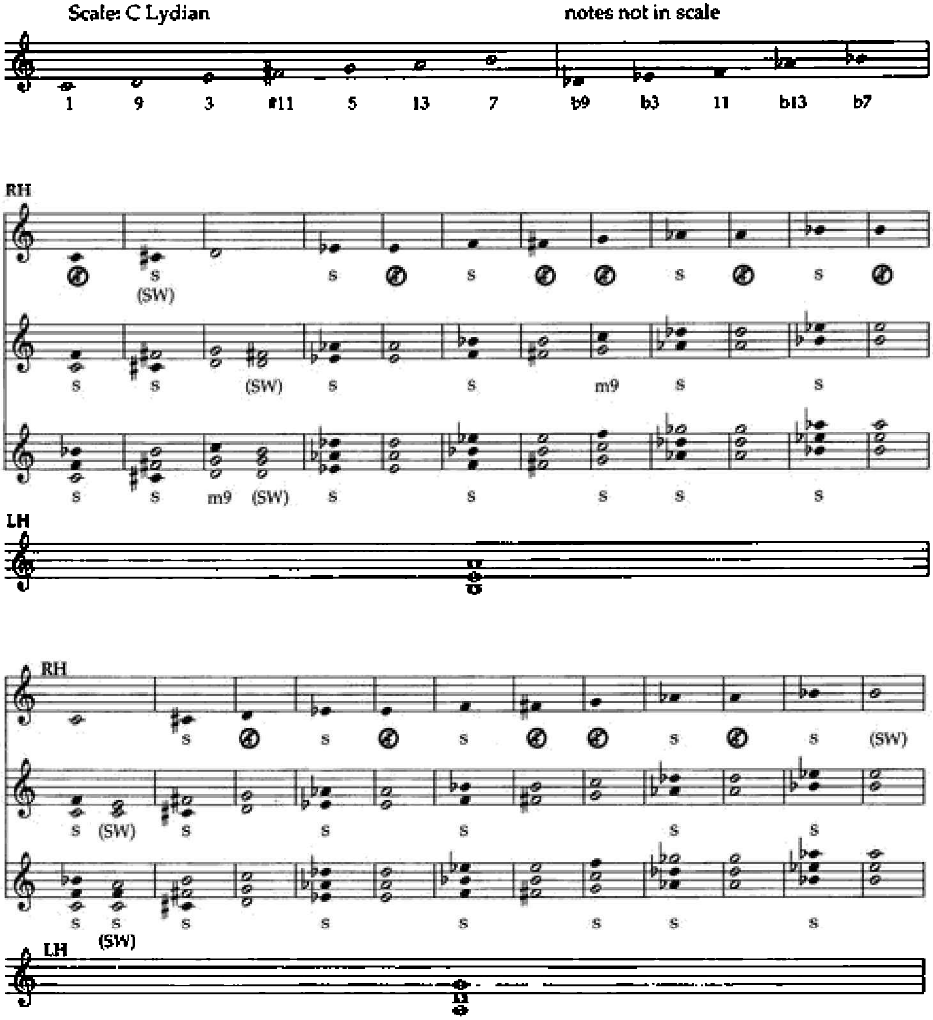


Key

● excluded RH note

7,9,13	voicing with conflicting chord tones or extensions
m9	voicing with m9th (or m2nd) interval
✆	voicing with single RH note not a P4th above highest LH note
s	voicing with note incompatible with prevailing scale(s)
SW	So what voicing or variation

I chord - CΔ7

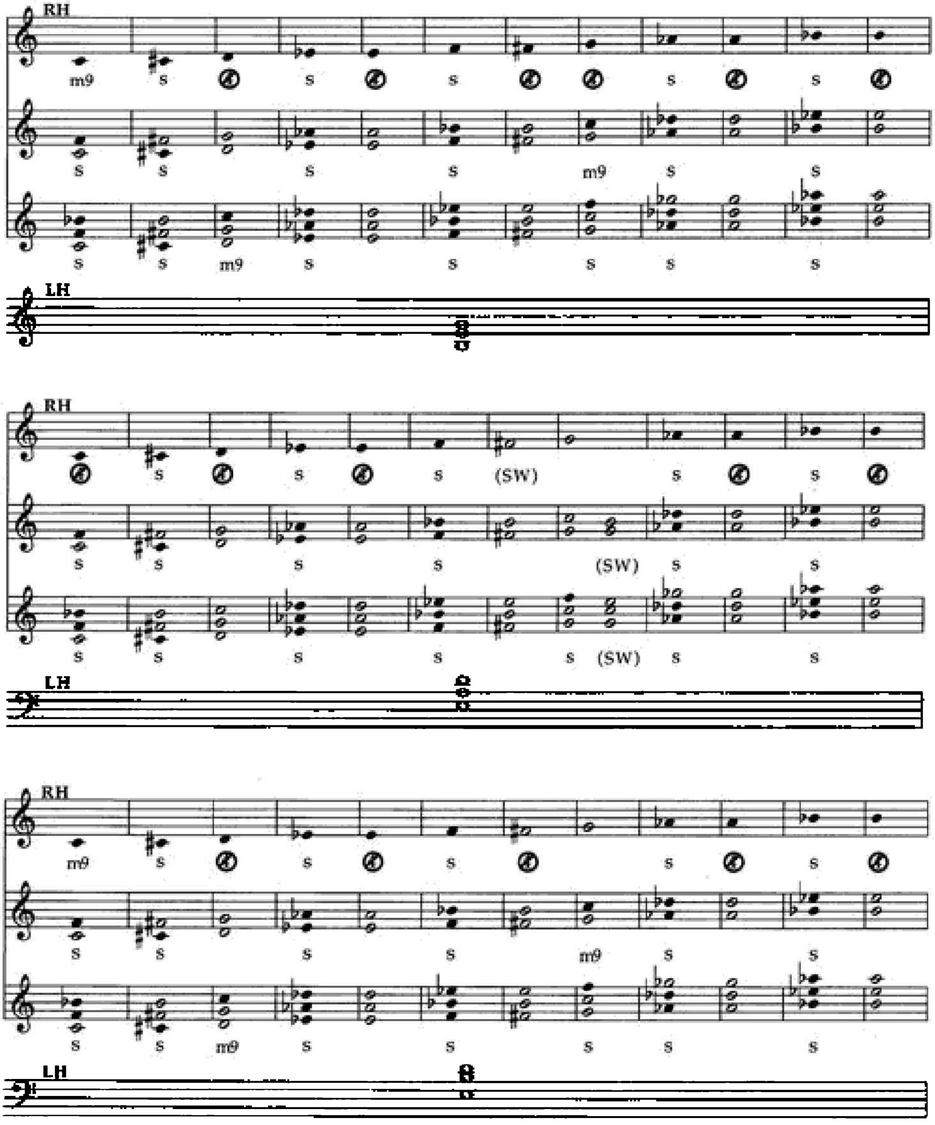


Key

● excluded RH note

7,9,13 voicing with conflicting chord tones or extensions

m9	voicing with m9th (or m2nd) interval
◕	voicing with single RH note not a P4th above highest LH note
s	voicing with note incompatible with prevailing scale(s)
SW	So What voicing or variation



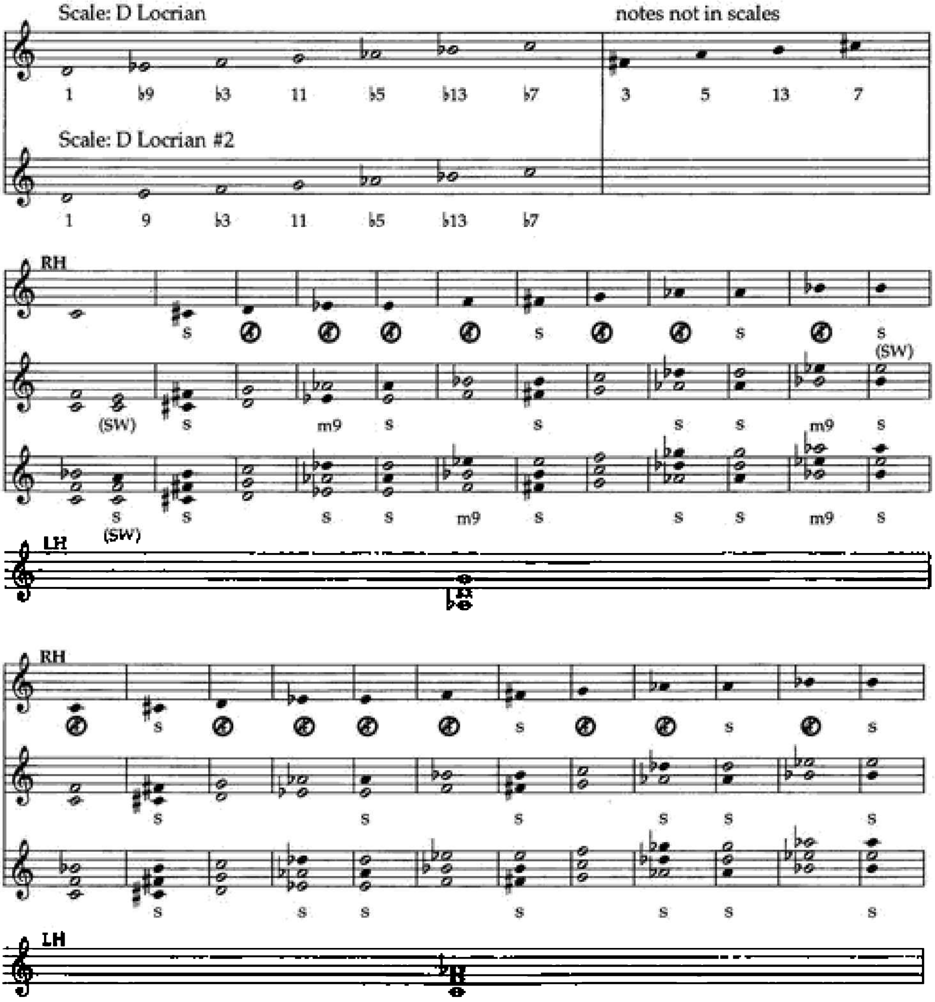
Key

● excluded RH note

7, 9, 13	voicing with conflicting chord tones or extensions
m9	voicing with m9th interval
⊘	voicing with single RH note not a P4th above highest LH note
s	voicing with note incompatible with prevailing scale(s)
SW	So What voicing or variation

C MINOR

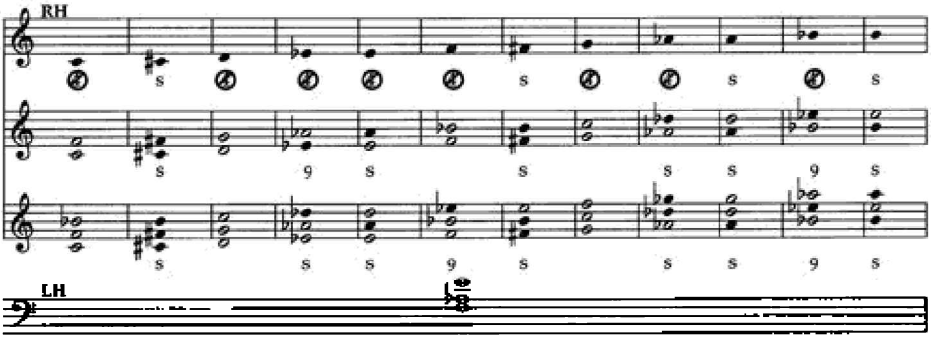
II chord (Dø7)

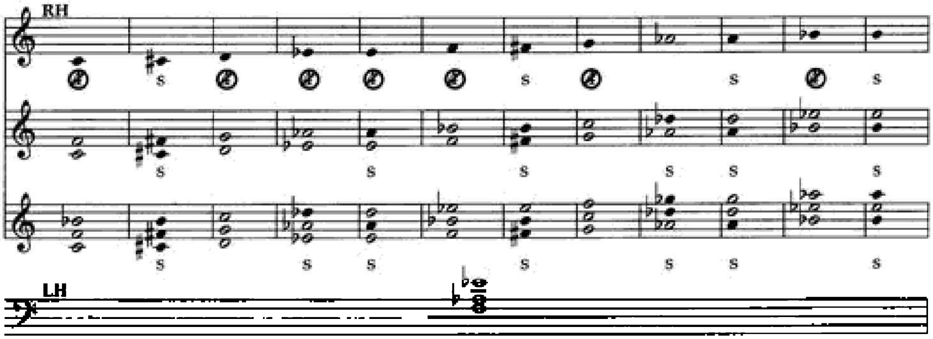


Key

●	excluded RH note
7, 9, 13	voicing with conflicting chord tones or extensions

m9	voicing with m9th interval
⊘	voicing with single RH note not a P4th above highest LH note
s	voicing with note incompatible with prevailing scale(s)
SW	So What voicing or variation





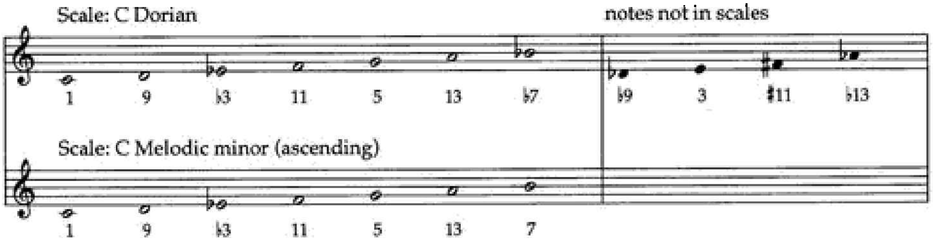
V chord - G7

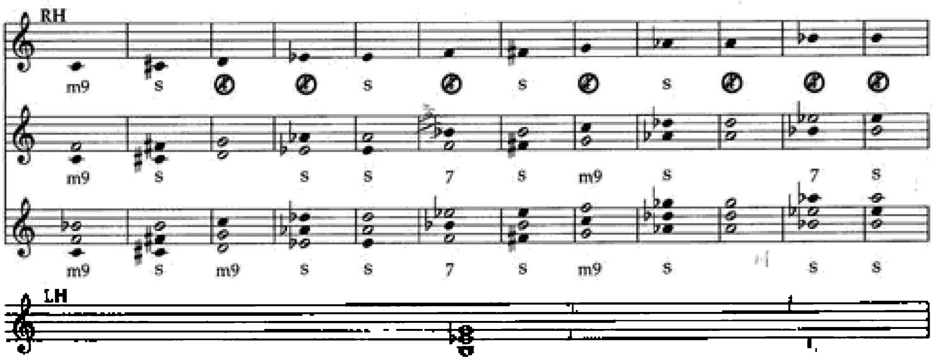
(same as major key, see pp. 81-82)

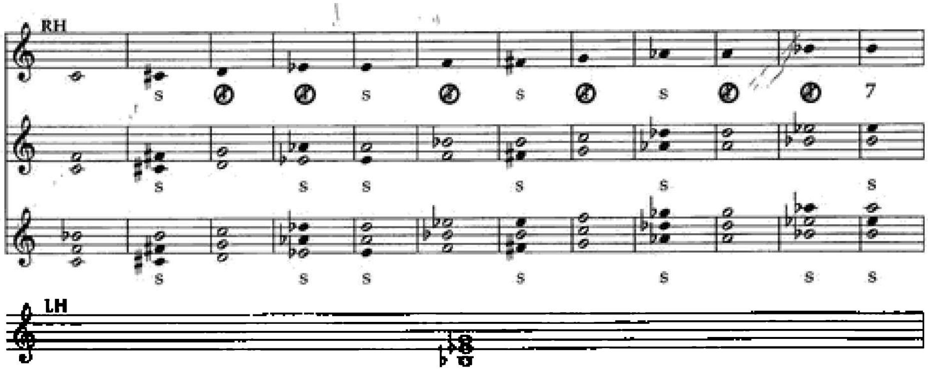
Key

•	excluded RH note
7,9,13	voicing with conflicting chord tones or extensions
m9	voicing with m9th interval
④	voicing with single RH note not a P4th above highest LH note
s	voicing with note incompatible with prevailing scale(s)
SW	So What voicing or variation

I chord - Cm6, Cm7, Cm (Δ7)



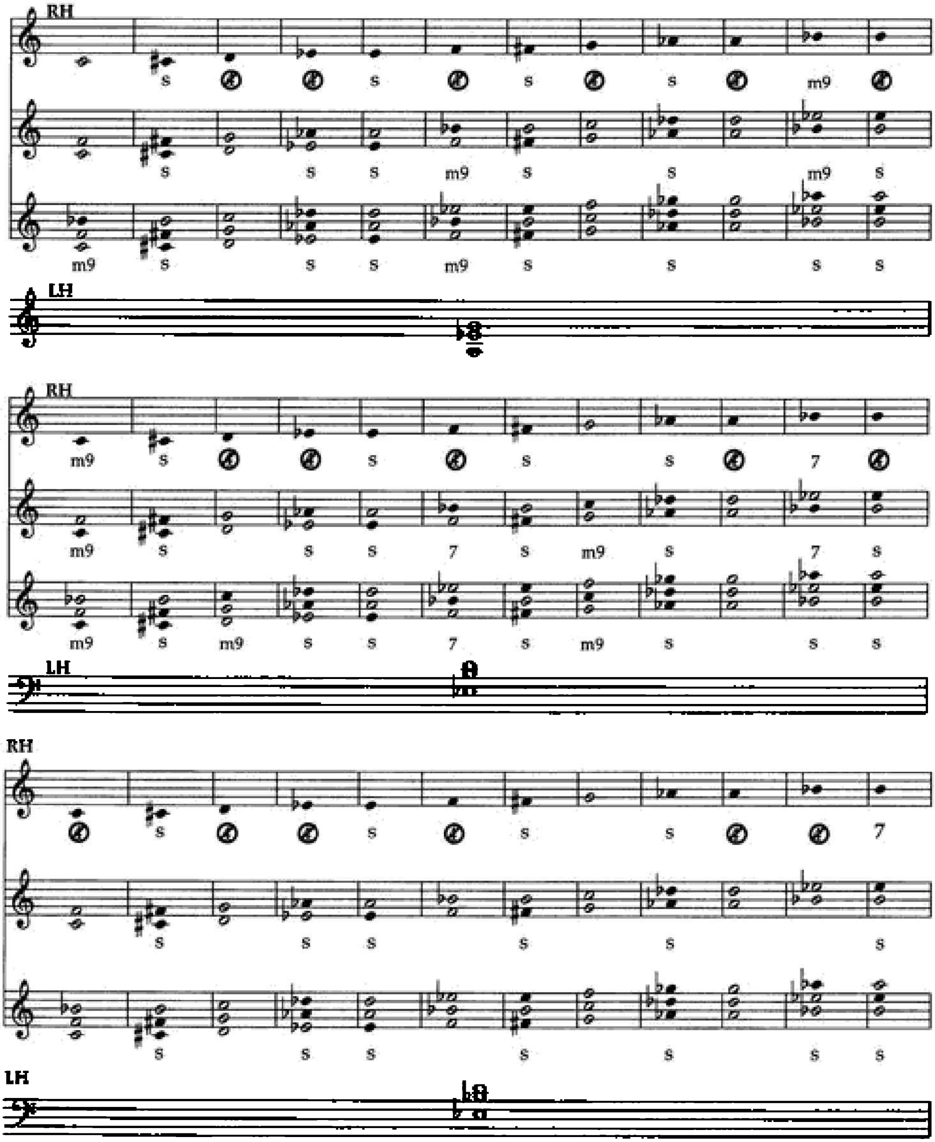




Key

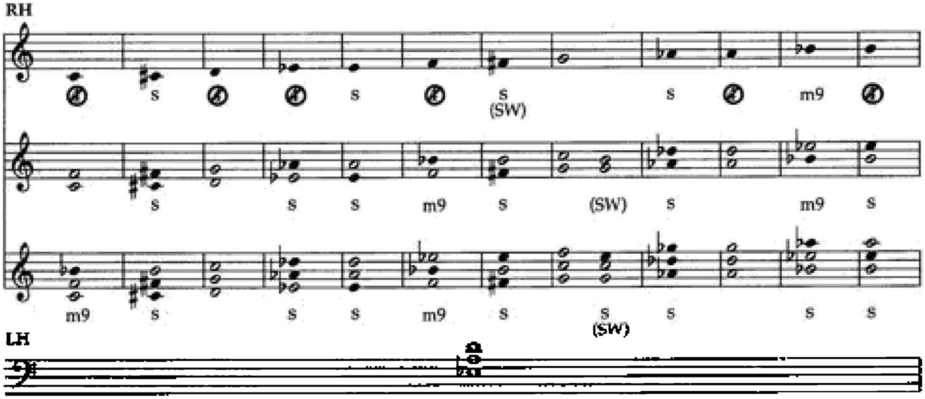
•	excluded RH note
7, 9,13	voicing with conflicting chord tones or extensions

m9	voicing with m9th interval
④	voicing with single RH note not a P4th above highest LH note
s	voicing with note incompatible with prevailing scale(s)
SW	So What voicing or variation

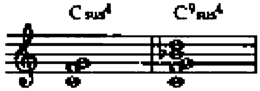

RH
s s s s m9
s s s m9 s s m9 s
m9 s s s m9 s s s s
LH
RH
m9 s s s s 7
m9 s s s 7 s m9 s 7 s
m9 s m9 s s 7 s m9 s s s
LH
RH
s s s s 7
s s s s s s
s s s s s s s
LH

Key

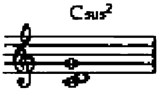
●	excluded RH note
7, 9, 13	voicing with conflicting chord tones or extensions
m9	voicing with m9th interval
⊘	voicing with single RH note not a P4th above highest LH note
s	voicing with note incompatible with prevailing scale(s)
SW	So What voicing or variation



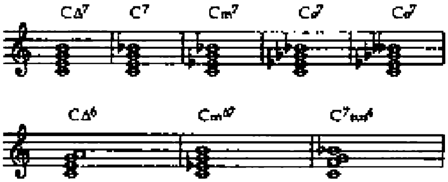
APPENDIX: Chord symbols

Principles	**Examples**	
Chord symbols for jazz chords contain		
a letter, representing the roost	C [or any letter representing a pitch]	
a symbol, representing the quality	Symbol	Quality name
	Δ or M or Maj	major
	[blank]	dominant
	m or - or min	minor
	ø or m7(♭5)	half-diminished
	o	diminished
	mΔ7	minor major-7
a number	Number	Applicable qualities
	7, 9, 11, 13	any
	6	M, m, or ø
“sus4” may also follow a letter or a number.		

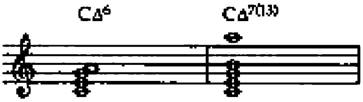
The sus2 chord is sometimes recognized.



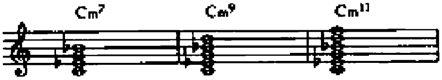
Basic jazz chords



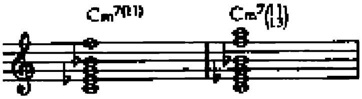
A chord with a	is labeled as a
6th & no 7th	6th chord
6th & a 7th	7(13) chord



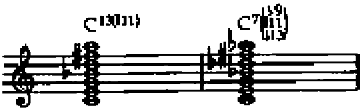
The number immediately after the quality symbol means that all lower chord tones are present in the chord.



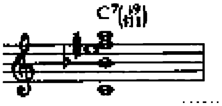
Extensions without all other chord tones below it are placed in parentheses.



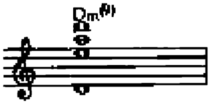
Extensions with chromatic alterations are placed in parentheses



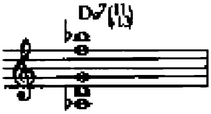
For consistency, in this book a voicing with a ♭5 is labeled with a ♯ 11 (except for ø7 chords)



a voicing with no 3rd is labeled as if it had the appropriate 3rd (except for the sus4 chord)



a ø7voicing with no 7th is labeled as if it had the 7th



INDEX OF VOICINGS

Voicings that appear in more than one section (voicings from *Quickest voicings* appear in *Selected voicings*, and voicings in *Selected voicings* appear in *All voicings*) are also duplicated below for every section in which they appear.

For *Selected voicings* in keys other than CM and Cm, find the voicing in the key of CM or Cm and go to the nearby corresponding page in the *Selected voicings* section for the voicing in other keys.

Chord	**Group**	**Page number**	**♯ of voicings**
Dm(9)	All	67	1
Dm6(9)	All	67	1
Dm7	Quickest	11	1
	All	66	1
Dm7(11)	Quickest	10	3
		11	1
	Selected	16	4
		17	1
	All	66	5
		67	4
Dm9	Quickest	10	1
		11	1
	Selected	16	1
		17	1

	All	66	1
		67	2
Dm9(13)	Selected	16	1
		17	1
	All	66	1
		67	1
Dm11	Quickest	10	1
	Selected	17	3
	All	67	4
Dml3	Selected	17	1
	All	67	1
Dsus4	All	66	1
Dsus4(9)	Quickest	11	1
	All	66	1
		67	1
Dsus4(9,13)	Selected	16	1
		17	1
	All	66	1
		67	1
D7sus4	Quickest	11	1
	All	66	1

D9sus4	Quickest	10	2
	Selected	16	1
		17	2
	All	66	1
		67	2
Dø7(♭9)	All	68	1
		69	2
Dø7(♭9,♭13)	Quickest	12	1
	Selected	40	2
		41	1
	All	68	2
		69	3
Dø7(11)	Quickest	12	3
		13	1
	Selected	40	2
		41	1
	All	68	4
		69	2
Dø7(11,♭13)	Selected	40	2
		41	2
	All	68	2

		69	2
Dø7(♭13)	All	68	1
Dø9(♭13)	Selected	41	1
	All	69	2
Døll	Quickest	12	5
	Selected	40	1
		41	3
	All	68	1
		69	3
Dø11(♭9)	Quickest	12	3
	Selected	41	2
	All	69	2

Chord	**Group**	**Page number**	**♯ of voicings**
G7(♭9)	Quickest	10	1
		12	1
	Selected	16	1
		40	1
	All	66	1
		68	1

G7(♭9, ♯9,♭13)	Quickest	10	1
		12	1
	Selected	16	2
		17	1
		40	2
		41	1
	All	66	2
		67	1
		68	2
		69	1
G7(♭9,♯11)	Quickest	11	1
		13	1
	Selected	16	2
		40	2
	All	66	2
		68	2
G7(♭9,♯11,♭13)	Quickest	10	1
		12	1
	Selected	16	1
		17	2
		40	1

		41	2
	All	66	1
		67	2
		68	1
		69	2
G7(♭9,13)	Quickest	11	1
		13	1
	All	66	1
		68	1
G7(♭9,♭13)	Quickest	11	1
		13	1
G7(♯9,13)	All	67	1
		69	1
G7(♯9,♭13)	All	67	1
		69	1
G7(13)	Quickest	12	1
	Selected	17	1
		41	1
	All	67	1
		69	1
G7(♭13)	Quickest	12	1

	Selected	17	1
		41	1
	All	67	1
		69	1
G9	Quickest	10	1
		11	1
		12	1
		13	1
	Selected	16	2
		40	2
	All	66	2
		68	2
G9(♯11)	Quickest	13	1
G9(13)	Quickest	10	2
		11	1
		12	2
		13	1
	Selected	16	1
		17	2
		40	1

		41	2
	All	66	2
		67	3
		68	2
		69	3
G9(♭13)	Quickest	10	2
		12	2
	Selected	17	1
		41	1
	All	67	1
		69	1
G13(♭9,♯11)	Quickest	10	1
		12	1
	Selected	17	1
		41	1
	All	67	1
		69	1
G13(♯11)	Quickest	10	1
		12	1
	Selected	17	1
		41	1

	All	67	1
		69	1

Chord	**Group**	**Page number**	**♯ of voicings**
C∆6(9)	Quickest	10	2
		11	2
	Selected	16	2
		17	2
	All	66	5
		67	4
C∆6(9,♯11)	Quickest	11	
C∆7(♯11)	All	66	1
C∆7(♯11,13)	All	66	1
C∆7(13)	All	66	2
C∆9	Quickest	11	1
	Selected	17	1
	All	66	1
		67	2
C∆9(♯11)	All	67	1
C∆9(13)	Quickest	10	5

		11	2
	Selected	16	5
		17	2
	All	66	6
		67	5
CΔ13(♯11)	Quickest	10	2
	Selected	16	2
		17	1
	All	66	2
		67	1
Cm6	Quickest	13	1
Cm6(9)	Quickest	12	1
		13	1
	Selected	40	1
		41	1
	All	68	2
		69	2
Cm6(9,11)	Quickest	12	2
	Selected	41	2
	All	69	2
Cm6(11)	Quickest	12	1

	Selected	40	2
	All	68	2
Cm7	Quickest	13	1
	All	68	1
Cm7(11)	Quickest	12	1
	Selected	40	2
	All	68	3
CmΔ7(9,13)	Quickest	12	2
	Selected	40	1
		41	2
	All	68	1
		69	2
CmΔ7(9)	Quickest	13	1
	Selected	41	1
	All	68	1
		69	2
Cm9	Quickest	12	1
		13	1
	Selected	40	1
		41	1
	All	68	1

		69	2
Cm9(13)	Quickest	12	1
	Selected	40	1
		41	1
	All	68	1
		69	1
Cmll	Quickest	12	2
	Selected	41	2
	All	69	3

1 Dan Haerle, *The Jazz Language* (Hialeah, Florida: Studio 224, 1980), 24; and Mark Levine, *The Jazz Piano Book* (Petaluma, CA: Sher Music Co., 1989), 46.

2 Dan Haerle, *Jazz/Rock Voicings*, (Lebanon, Indiana: Studio P/R,1974), iii. This range can be considered a maximum range; some voicings at the extremes of this range might need to be moved to another octave depending on individual choice.